

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Comunicación y Artes Contemporáneas

**Killari's Tale The Curse of Iwia
A 2D Side – Scroller Game
Based on Shuar Mythology
Producto Artístico**

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Animación Digital

Trabajo de titulación de pregrado presentado como requisito
para la obtención del título de
Licenciado en Animación Digital

Quito, 22 de diciembre de 2017

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**Colegio de Comunicación y Artes Contemporáneas****HOJA DE CALIFICACIÓN
DE TRABAJO DE TITULACIÓN****Killari's Tale The Curse of Iwia****Nicolás Loza Montero**

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DEDICATION

For my friends and family, encouraging them to work hard no matter the circumstance.
Even if that implies working on a project of a medium you are yet to learn.

ACKNOWLEDGEMENTS

To my family and Friends who always push my creative world. To Maria Fernanda Veintimilla, being my constant support through this project. To Emilie Martel whose voice gave my project the vibrance it needed. To Karla Chiriboga and Gustavo Idróvo my mentors who taught me all I know about animation. To Ruzha de Leon and Eduardo Villacís; teachers at USFQ, whose tips and advice helped shift my project towards the path I was striving for. To Laura Hidalgo, member of the Ecuadorian Society of writers and literature teacher, with whom a small talk opened me the path of understanding the fantasy world of the indigenous people my work is based on. To Yadira Kukush; native girl of the Shuar culture, and the wonderful interview she allowed me to do so to expand my research on the mythological and fantastical world of her tribe, which helped me shape the big picture of the world of my project. To Christopher Minster; English teacher at USFQ, who was always willing to revise and check on my project's script and story construction. To Luis Jara for giving his five cents with formidable vfx techniques during the production of my visual project. To Matt Mac Farlane for inspiring on creating videogames that tell a story. To Humberto Montero for helping me understand that one should always tell something with meaning. And to all videogame studios and institutions that have indirectly inspired my creative passion towards this medium.

RESUMEN

Killari's Tale the Curse of Iwia, es una propuesta de videojuego en 2D side – scroller basado en mitología de la cultura Shuar, con un enfoque de entretenimiento internacional. El proyecto se predispone a compartir de manera ficticia la fantasía de una cultura nativa del Ecuador, subvirtiendo los roles de género, al darle el protagonismo a una niña shuar con la posibilidad de ser una guerrera en su cultura. Ella luchará contra los males y demonios que han secuestrado a sus padres y tribu.

Todo esto mediante el uso del medio de entretenimiento de los videojuegos. Mundos míticos, personajes y dioses icónicos propios de la cultura Shaur, junto con la leyenda de Etsa son adaptados en una nueva historia a ser disfrutada al tomar control de un personaje ficticio, jugable mediante plataformas electrónicas como un Smart Phone, Tablet o consolas de videojuegos. El producto en sí difiere de una pieza educativa, para centrarse en el aspecto divertido de contemplar una cultura poco conocida mientras el usuario se entretiene.

No obstante, es importante concretar que el proyecto en sí estaba encaminado a compartir cuanto más se pueda la cultura Shaur mediante este medio de entretenimiento, pero el cual no fue del todo abarcado con lo esperado de la cultura en cuestión. Pues al rato de presentar un producto para al consumo de masas con un fin divertido se tuvo que alejar de todo aspecto educativo rompiendo con ciertos esquemas de la misma cultura, para así apelar al gusto de una audiencia internacional.

Sin romper los cimientos del proyecto, se mantuvo la apariencia y vestimenta en los personajes de la cultura Shuar con sus respectivos elementos mágicos y fantasiosos que forman el folclore de dicha tribu. Flora y fauna propias del Amazonas y aspectos mitológicos fueron conservadas con el fin de mantenerse fiel a un producto que comparte mediante una historia la cultura Shuar del Ecuador sin dejar de ser para el entretenimiento y consumo de masas.

Indudablemente, al momento de evaluar el proyecto, se ve reflejado una divergencia entre lo educativo y lo entretenido. Pues este ha sido uno de los principales enfoques para tratar a futuro al momento de realizar un juego con demasiados rasgos locales. Si se propone compartir una cultura nativa del Ecuador mediante un videojuego como medio de comunicación, es importante tomar en cuenta la diferencia entre local e internacional, pues no toda historia local, con su lenguaje y folclore va a ser cien por ciento comprendida por una audiencia extranjera.

En definitiva Killari's Tale the Curse of Iwia, propone un proyecto de entretenimiento con el fin de jugar bajo una historia fantástica basada en la cultura shuar sin la necesidad de indagar mucho en la complejidad de esta tribu local del Ecuador.

Palabras Clave: Shuar, mitología, videojuego, entretenimiento, internacional,

ABSTRACT

Killari's Tale the Curse of Iwia, is a 2D side – scroller videogame proposal based on Shuar culture mythology, with an international entertainment focus. Overall, the project is set to share in a fictional way the fantasy world of a native Ecuadorian culture, and at the same time subverting the gender roles of men and women, by empowering a Shuar girl with the protagonist role along with the possibility to be a warrior of her tribe. She will fight the creatures of the forest and save her parents from the terrible Iwia demons.

All of these through the use of the videogame entertainment medium. Mythical worlds, iconic gods and characters proper of the Shuar Culture, along with the legend of Etsa are adapted into a new story to be enjoyed by taking control of a fictitious character. Playable by the use of a smart phone, tablets or game consoles. The product differs from that of an educational piece, in order to center its core purpose in the fun and entertaining aspect of enjoying and contemplating a little known culture of Ecuador.

Nevertheless, it's important to establish that the project itself, was originally intended to share as much as possible a native culture through this entertainment medium, but which was not fully covered as expected. All due to the fact by which one presents a product for mass consumption with an entertaining purpose one needs to take a different path away from all educational aspects. At the same time breaking through certain schemes of the culture in question, in order to appeal an international audience.

Without separating the core of the Project, the appearance and clothing of the characters stood with that of the respective Shuar ones. Including magical and mythical elements that shape the folklore of the given culture. Flora and fauna proper of the Amazon along with mythological aspects were preserved in order to stay true to a product that as much as it shares through a story the Shaur Culture of Ecuador it keeps being an entertaining product for mass consumption.

Without doubt, when evaluating this project, a divergence between what's educational and what's entertaining is reflected, and this has been one of the major aspects to cover up on future research if it is desired to develop a game with a lot of local cultural aspects. If one is set on sharing a native culture of Ecuador through a videogame medium, it's important that one takes into account the difference between what's local and what's international. This being said because, not all cultural history and myths with its respective language and folklore is going to be a hundred percent understood by an external audience.

In short, Killari's Tale the Curse of Iwia, proposes a project of entertainment purpose with the objective of playing a fantasy game based on Shuar culture without having the need to go deep into de complexity of such local tribe of Ecuador.

Key Words: Shuar, mythology, videogame, entertainment, international

TABLE OF CONTENTS

Resumen	6
Abstract	7
Figure Index	10
Technical Sheet	11
Storyline	12
Introduction	13
Pre Production	14
Enter the Shuar Universe	15
Target and Client	16
Conceptual Reference	17
Technical Reference	18
Folklore Reference	19
The Script Excerpt	20
Character Pack	22
Character Sheet Killari	23
Killari Designs	24
Killari Garment Study	25
Killari Spear and Shield	27
Nantar Talisman	31
Killari's Hair Study	32
Killari Tattoo Designs	34
Killari Construction	38
Killari's Expressions	39
Killari's Poses	40
Killari Color Test	41
Killari Final Version	42
Character Sheet Aliqora	43
Aliqora Designs	44
Aliqora's Flower Design	45
Aliqora Construction	46
Aliqora's Expressions	47
Aliqora's Poses	48
Aliqora Color Test	49
Aliqora Final Version	50
Character Sheet Tsentsak	51
Character Sheet Kurinua	55
Character Sheet Father.....	59
Character Sheet Mother	63
Toucan Sub Character	67
Parrot Sub Character	69
Owl Sub Character	71

Monkey Sub Character	73
Rainforest Creatures	75
Creature Sheet Atsut Spirit	78
Creature Sheet Kaekat Wicked Being	80
Creature Sheet Iwia Demons.....	82
Iwia Demons Design	83
Iwia Demons Props	84
Iwia Demons Poses	85
Iwia Demons Final Version	86
Nantar Altar.....	87
Healing Flower	88
Health Bar	90
The Floating Landmass of the Shuar World	93
The Vast Rainforest	95
Subaquatic Domain of Divine Tsunki	98
Water Disturbances	104
The Atsut Temple in the Sky	105
Atsut Temple Ruins	106
Atsut Statues Design Study	108
Divine Ayumpum Staute	109
Inside the Earth Realm of Nunkui	113
Underground Flora	114
Underground Unkuch	117
Huge Trees	118
Enraged Brambles	121
Game Teaser	126
Teaser Script	127
Teaser Storyboard	129
Teaser Color Scheme	131
Production	132
Teaser Layouts	133
Part 01 Asset Animation	137
Part 02 Gameplay Animation	139
Post Production	142
Scenes Compositing	143
VFX and Color Correction	145
Music and sound Design	147
Conclusions	148
References	149
Appendix to	150
Museum Visit	
Field Research	
Appendix Interview	
Appendix Music License	

FIGURE INDEX

FIGURE 1#. SQUARE ENIX COLLECTIVE LOGO.....	16
FIGURE 2#. SCREENSHOT LEGEND OF KORRA.....	17
FIGURE 3#. SPLASH ART CHILD OF LIGHT.....	18
FIGURE 4#. SHUAR WORLD ILLUSTRATION.....	19
FIGURE 5#. IWIA ILLUSRTATION.....	19
FIGURE 6#. SCREENSHOT ASSET ANIMATION.....	137
FIGURE 7#. SCREENSHOT VOICE RECORDING.....	138
FIGURE 8#. SCREENSHOT ANIMATION IN AE.....	138
FIGURE 9#. SCREENSHOT FIREFLY ANIMATION.....	139
FIGURE 10#. SCREENSHOT BIRDS ANIMATION.....	139
FIGURE 11#. SCREENSHOT GIRL ANIMATION.....	140
FIGURE 12#. SCREENSHOT GIRL ROUGH ANIMATION.....	141
FIGURE 13#. SCREENSHOT GIRL CLEAN UP.....	141
FIGURE 14#. SCREENSHOT GIRL COLOR PASS.....	141
FIGURE 15#. SCREENSHOT SCENE COMPOSITING.....	143
FIGURE 16#. SCREENSHOT SCENE COMPOSITING KILLARI.....	143
FIGURE 17#. SCREENSHOT SCENE GAMEPLAY.....	144
FIGURE 18#. SCREENSHOT LIGHT EFFECTS.....	145
FIGURE 19#. SCREENSHOT TRACK MATTE EFFECT.....	145
FIGURE 20#. SCREENSHOT WATERFALL VFX.....	146
FIGURE 21#. SCREENSHOT GAMEPLAY SCENE 02.....	146

TECHNICAL SHEET



Type of product: Game Teaser and concept art

Name of product: Killari's Tale the Curse of Iwia

Animation Director: Nicolas Loza M.

Sound Design: Camila Espinosa (Milu)

Waterfall VFX: Luis Jara

Voice actor: Emilie Martel

Storyline: This is the adventure of a little shuar girl looking for her parents in the depths of the Amazon rainforest. Who finds herself in a dangerous World, and ends up facing hideous gaint demons.

Technique: 2D Animation

Duration: 1:30min

Format: HDTV1920 x 1080p

Date of Production: January / December 2017

Titulation Project Advisor: Gabriela Vayas R.

This is the adventure of a little shuar girl looking for her parents
in the depths of the Amazon rainforest. Who finds herself in a dangerous world,
and ends up facing hideous giant demons.

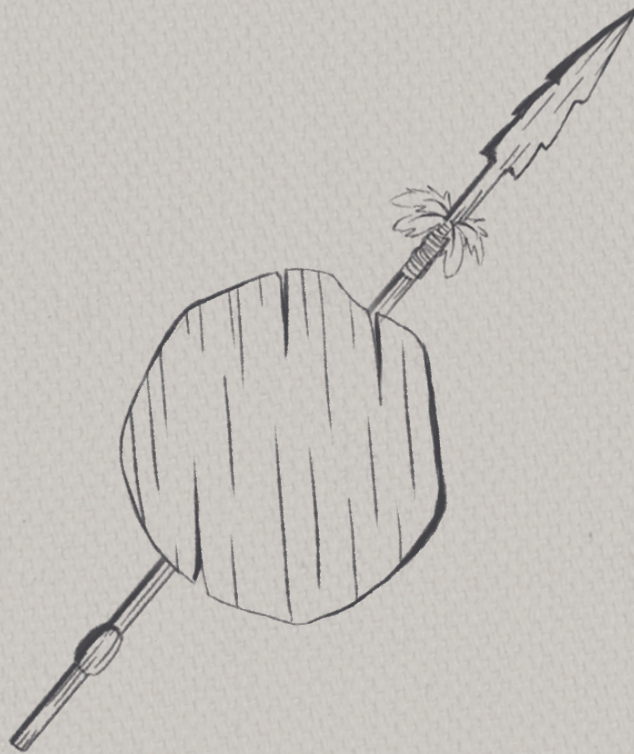
INTRODUCTION

Killari's Tale the curse of Iwia, is a video game concept based on Shuar Mythology. The project focuses on one of the tribe's main myths the legend of Etsa and Iwia. The original story is about a boy whose parents are killed by the demon Iwia. The boy is bound to find out the truth, even if he ends up battling against the evil creature for eternity in order to save his tribe and thus the main idea of Killari's tale is born. A story, which subverts the protagonist's role so that it is a girl whose parents are taken away by the Iwia demons. With this in mind, the lead character is empowered by giving Killari, a native Shuar girl the role of a warrior as opposed the usual norm of It being the man's role. It is meant to be a game that situates the player into the magical and fantastic world of the Shuar tribe through the eyes of a girl warrior for an international audience.

Killari's Tale the Curse of Iwia is an illustrative, 2D side-scroller, fantasy-adventure and narrative game. Where you must help Killari seek the necessary power to save her parents in a treacherous land, filled with monsters and many dangers. Look for a way to wipe out the Iwia and bring her parents back to safety.



PRE ~ PRODUCTION



ENTER THE SHUAR UNIVERSE



Long ago the shuar tribe lived happily with the blessing of the divine ones. All ground was fertile and food was never scarce no one had to suffer from hunger. People lived prosperous lives, filled with peace and joy. But such peace didn't last long. People's greed flourished, ambition of conquest took the lives of many, and wars became endless. When the nobility of humans fell, the divine ones cut out all contact with them. The infinite and abundant riches came to an end. People had lost divine privilege and power. Then, demonic giants known as Iwia swept out of the dark rainforest devouring all in their path. The villagers suffered, everyone was taken away by the demons. Chaos descended on the once-peaceful shuar, those who escaped were forced to live in hiding, terrified that any day could be their last. Now one single girl stands brave enough to save her parents from the hands of the terrible Iwia.



TARGET & CLIENT



The videogame project is aimed for the Square Enix Collective platform which enables creators to pitch game ideas, and community gamers to judge if they should become a reality or not. It's an online platform that helps self-publish ideas, retaining IP and creative control, which opens on the 20th of each month.

It's a game for people from all over the world, which includes young boys and girls, as well as adult gamers, who wish to experience a fairy-tale like adventure. Specially for 2D indie game fans.

Empowering the native Shuar girl through the use of a videogame medium, the player can feel and relieve a tale through the eyes of Killari. Thus, giving the player the experience of playing by the role of a brave warrior girl in a fictional and entertaining way.



(Figure 01: Square Enix Collective by Elliott, P. 2013)

CONCEPTUAL REFERENCE



While going through the conceptual development of the video game, the idea of having a female lead came to mind. This gives the opportunity to portray a heroine who demonstrates both strength and courage in her actions. The Inspiration behind it is also from the legend of Korra, and animated TV show that “by breaking through social, racial and sexual conventions, it became one of the most subversive shows of 2014” (Robinson, 2014) all of this is achieved by giving its main character, Korra the role of the strong-willed heroine that is no longer the archetypal Caucasian damsel in distress

“In fact, is a show with a tough, brash female lead. But Korra isn’t the only strong, nuanced female in this world. The show is packed with them and, significantly, many of them are mothers or even grandmothers. Heck, some of them are little children. This is a show that celebrates women of all ages. It gives a space for women to be free of all social stereotypes where, women are allowed to be good, and women are allowed to be evil.” (Robinson 2014)

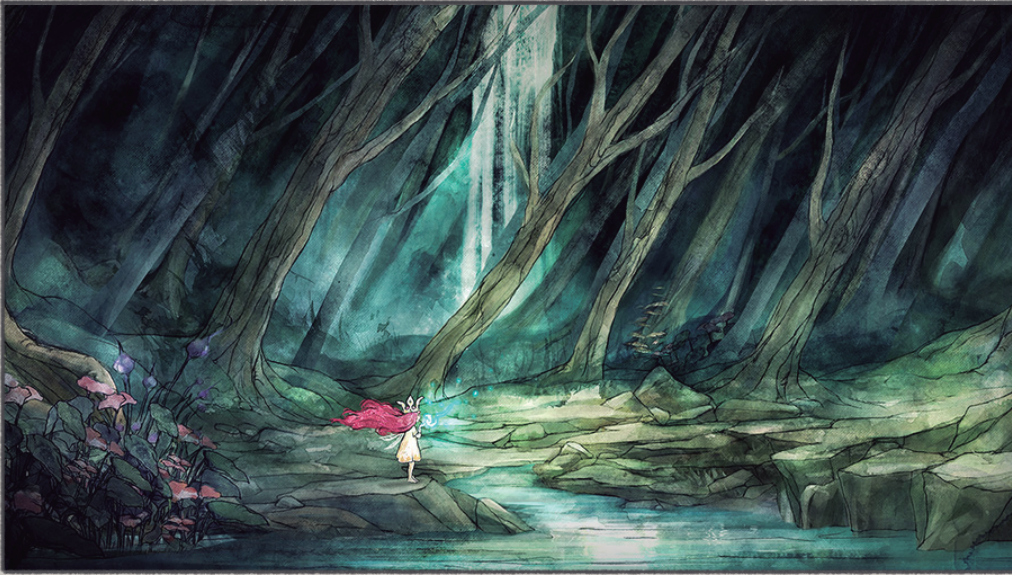


(Figure 02: The legend of Korra by Di Martino M. 2012)

With this in mind, the story in the game has the same direction by giving Killari the protagonist, a chance to be a strong, brave, risk-taking girl capable of doing that which characterizes a male warrior.



TECHNICAL REFERENCE



(figure 03: *Child of Light* by Ubisoft, 2014)

In terms of the technical aspect, the game is inspired by *Child of light*, a 2D, side scroller RPG game from Ubisoft Studios, or its developers Incorporated a traditional hand-drawn illustrative style, along with charming character design. Almost like a narrative, interactive poem, its design manages a traditional and illustrative look from those of the XVIII century, where each background is handled with a watercolor technique to give the the sensation that one is turning the pages of the fairytale book. Basically, "the game looks like an animated painting, and it feels as if we were progressing through an illustration." (Rollus, 2014)

As such, getting a similar visual aspect in *Killari's tale*, where the concept art itself can be used as the final artwork, thereby avoiding the technical conventions of a modern era (such as the power of high quality rendered pixels) is a must. "It's like being able to play on a living painting, and see the end of the artist in the game" (Plourde, 2014)

Killari's tale is a game that explores this technique in order to accentuate the aspect of looking through a fairytale book, by means of a handmade, 2D visual approach of a traditional water color effect. This gives more value to the mythological fantasy world of the Shuar Tribe, where the game takes place.

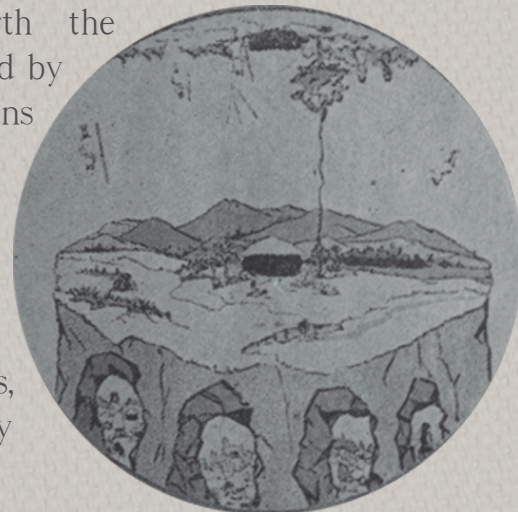


FOLKLORE REFERENCE

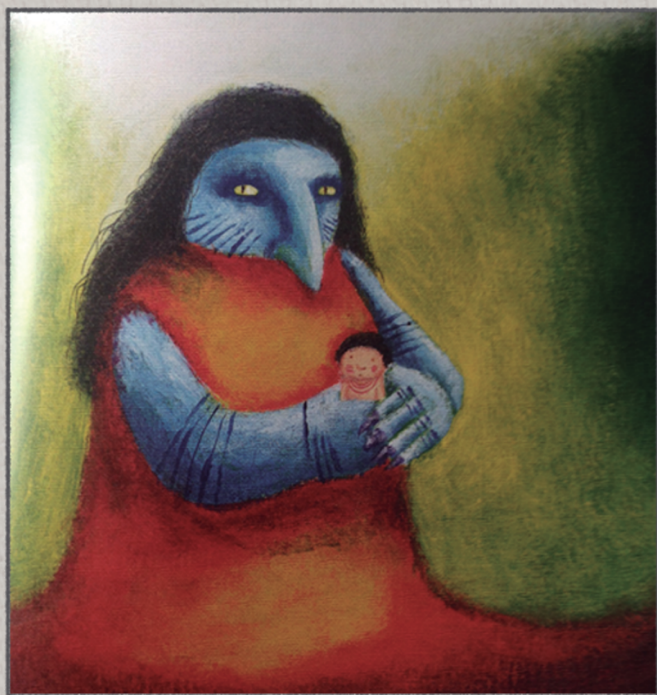


The game is based on the mythology of the Shuar tribe, a native culture of the Ecuadorian Amazon from the Upano valley. They believe the earth is a huge isle that floats surrounded by an endless abyss. Divided by four regions each governed by a divine entity or god. Beneath the waters the land of Tsunki, beneath the earth the land of Nunkui, in the skies, the land of the Atsut governed by Ayumpum, and in the the rainforest, the land of the humans (Shuar).

In ancient stories, the Shuar lost divine privilege and power due to their faults and endless wars. Thus, the evils of the earth suddenly appeared; huge giants devouring all animal and human life. Tortured by these demonic beings, the Shuar where kidnapped, tossed into bags and taken away to be eaten.



(figure 04: Barrueco D, 1988 Ilustración)



(Figure 05: Ycaza R. 2006. Ilustración)

As follows the legend of Etsa and Iwia, the basis for Killari's Tale main plot of the game's story. "It is said that one day the demon Iwia came and took a Shuar family, devouring all but a single child named Etsa. The now orphan boy is raised by the Iwia and after years of living with a demon, a bird approaches Etsa and tells him the truth about Iwia. Furious and in pain, Etsa decides to confront the demon. From that day onward, he became the savior of the Shuar tribe and lived for eternity fighting against the Iwia While one ends with all life, the other creates it." (Crespo N. 2006)



THE SCRIPT EXCERPT



As told, Killari's Tale is a story driven game based on the afford mentioned myth. Thus, the following is an excerpt of the videogame's script. Please refer to the appendix page for the complete script.

INT. KILLARI'S HOUSE - NIGHT

(Image in black)

Screams are heard in the background, the sound of people running and fire burning up houses. The image fades in. KILLARI, a shuar girl of about 10 years wakes up from the strenuous noise. She finds herself alone.

KILLARI

"Mama... papa?"

There is no answer.

FADE OUT.

EXT. VILLAGE - NIGHT

FADE IN.

Killari wanders around the village searching for her parents. There is no one to be found. Silently she approaches an old man.

(IN GAME CUTSCENE)

KILLARI

Have you seen my mama?

OLD MAN

Iwia came, they came and took!
Took away the villagers one by one.

KILLARI

That can't be. Where to? I need to find them.



OLD MAN

Deep inside the jungle, they were
taken by the giants. Tossed Inside
huge bags, I fear the worst!

KILLARI

Don't worry. I must save them if
I can?

OLD MAN

Crazy foolish girl, you can't stop
what we most fear you'll be devoured
by the Iwia.

KILLARI

I don't care, mama and papa need
me right now.

FADE OUT.

INT. KILLARI'S HOUSE - NIGHT

FADE IN.

(Non-playable Cut scene)

Killari takes a spear, grabs her sack and takes off.

NARRATOR

And so the girl, without her parents took up courage.
She grabbed her father's spear and ventured alone at
night. The moon was white and crescent and the
stars were shining bright.

FADE OUT.



CHARACTER PACK



The characters were designed according to traditional Shuar culture. Divided into two categories, the main characters consisting of those which the player will have more contact with and are mostly centered on human like characters. And the sub characters consisting mostly on all animals and fauna of the amazon rain - forest. Basically being the characters that have less participation through the game story and are there to provide the player with important advice, tips and tricks about the game's world and its mysteries.

Regarding the main characters, this one's include killari as the protagonist, both of Killari's parents, an intriguing talking magical plant shrouded in mystery that will serve as the companion and guide for the player, a forgotten shaman who will grant Killari the necessary power to find a way towards her parents and a deity who will either be on her side or against her. All which are designed according to common and traditional shuar clothing/garments. Those being a traditional Itip (dress) for men and women of the Shuar tribe, exuberant hair decorations and most certainly their iconic use of facial tattoos. In this game the use of tattoos represents a strong connection with the spiritual world thus, being a strong magical element of the power that killari will be granted with.

Finally the sub characters were designed based on the animals that the Shuar culture had more contact with in the past. Being those, toucans, lion monkeys, parrots, amongst others. These animals have always been either sacred or food for the Shuar tribe, thus incorporating them with their original color and appearance as one would see in the amazon Rain - Forest.



CHARACTER SHEET



Name: Killari
Age: 10
Gender: Female
Ethnicity: Shuar

Likes: Helping others
Dislikes: Ayahuasca and Iwia

Killari is the heroine of the story. She is a brave young girl of the Shuar tribe whose parents were taken away by the Iwia demons. Despite her childish personality, she has a strong determination and nothing stops her from achieving her goals. Showing how much she cares about others, the divine ones grant killari the forgotten powers to defeat the terrible demons.

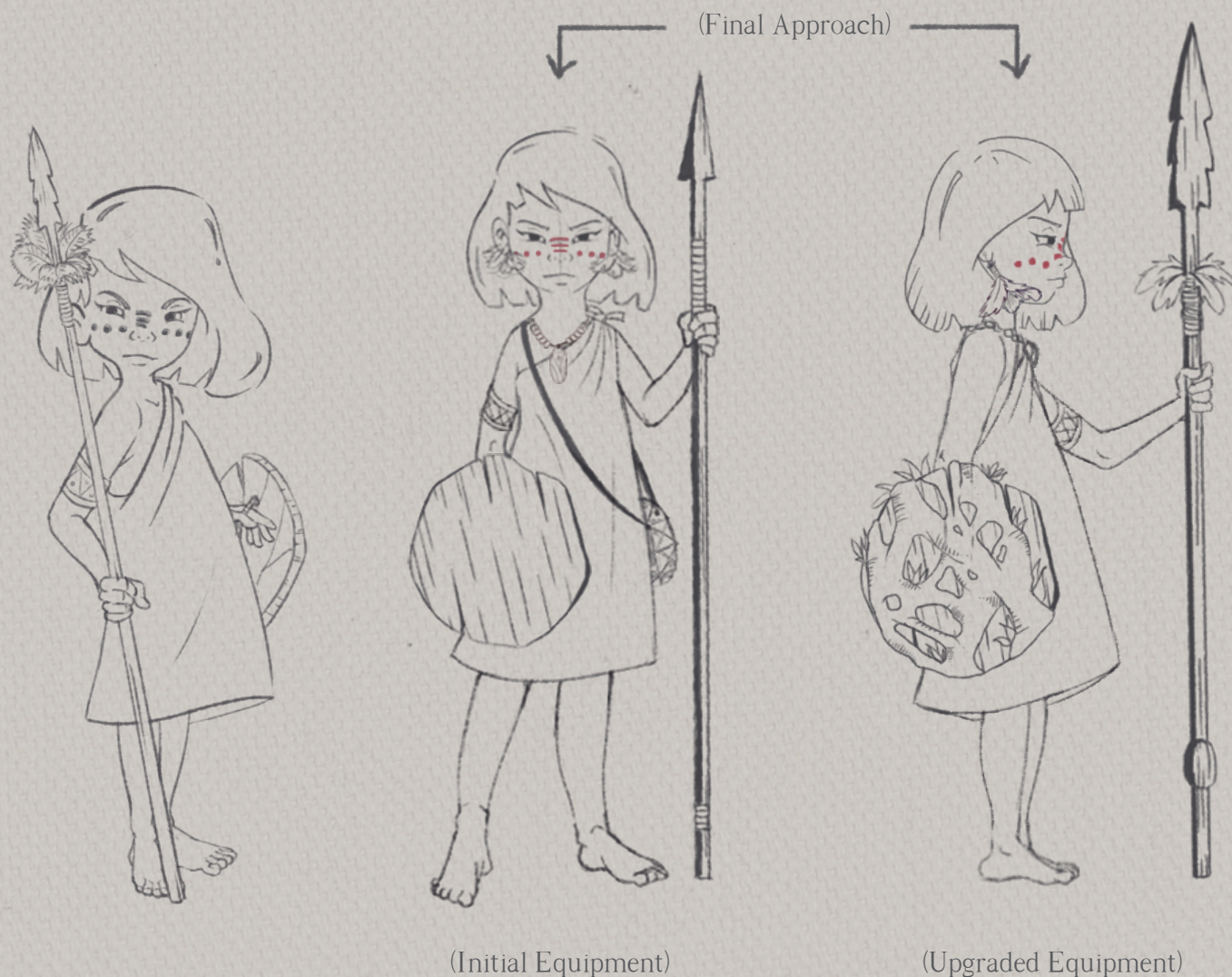
Being a common village girl, she defies social paradigms and becomes a tough Shuar girl, capable of facing the dangers of the amazon rainforest. With her father's spear in hand and her mother's necklace, she ventures alone to save them both.



KILLARI DESIGNS



At first, Killari was thought of as a really young kid. Then it changed into a more mature 10 year old girl preserving her charm and cuteness.



KILLARI'S GARMENT STUDY



Ranging from collars to bracelets and hair pins, most of the Shuar tribe likes to adorn their whole body with vibrant apparel. The majority are from exotic bird feathers, as well as nupi and etsa seeds.



(Chapawik) A bracelet made of seeds.



(Akiamu) Earrings made from toucan feathers that come in vibrant colors.



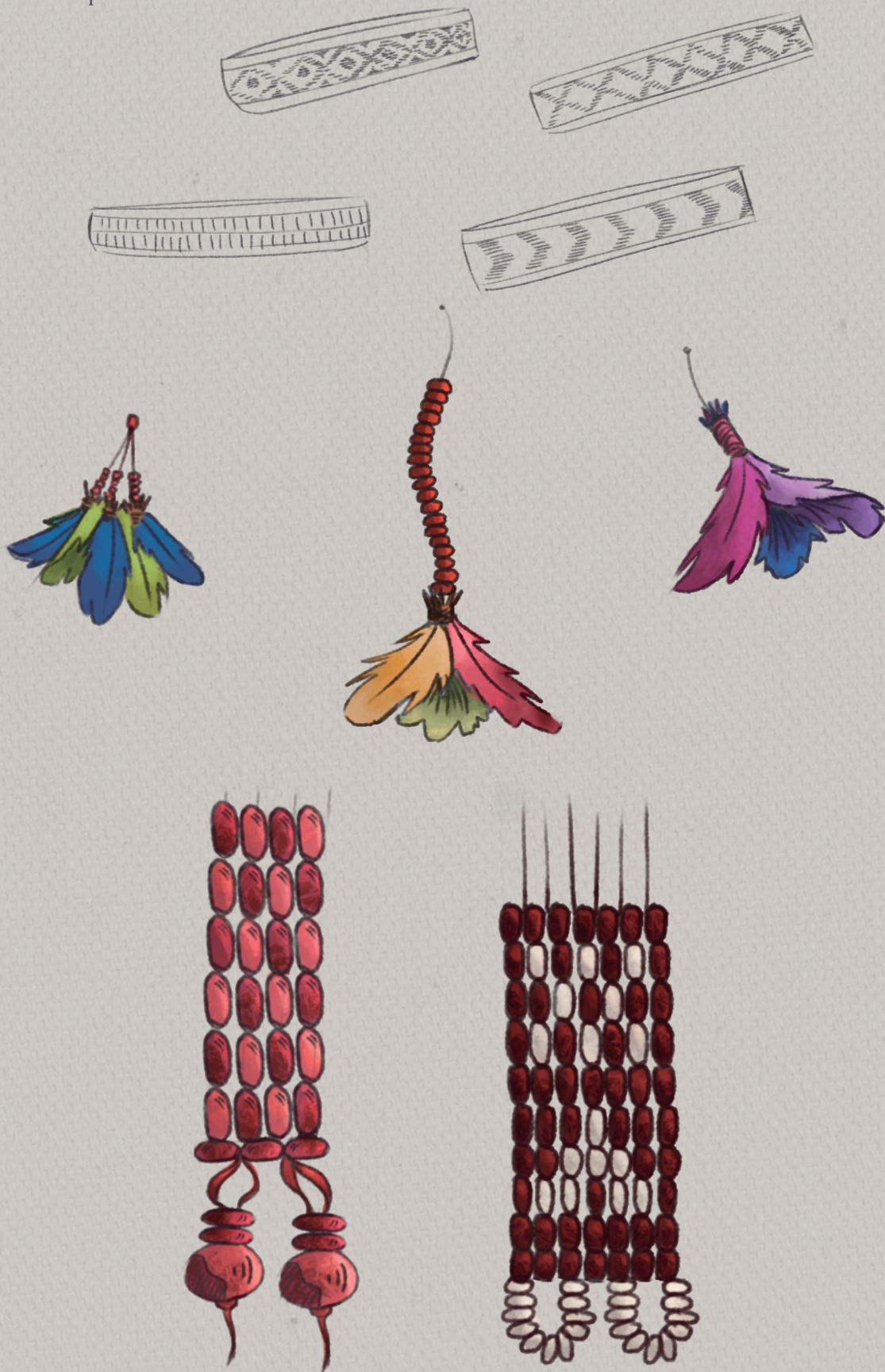
Some flower hair pin designs.



Possible water sack to be carried across Killari's shoulder.



Other bangle and bracelet designs based on common Shuar patterns.



KILLARI'S SPEAR AND SHIELD



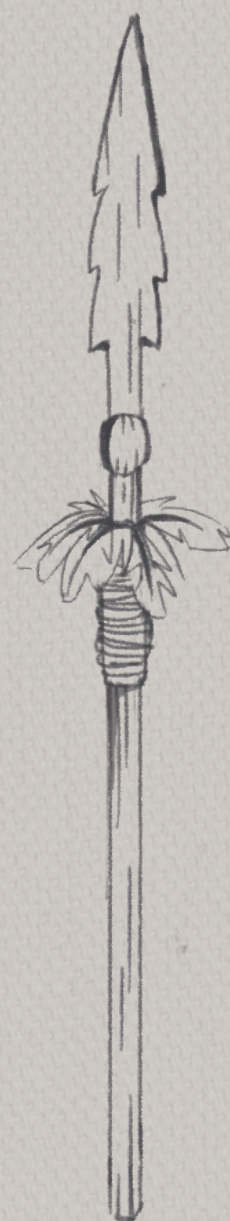
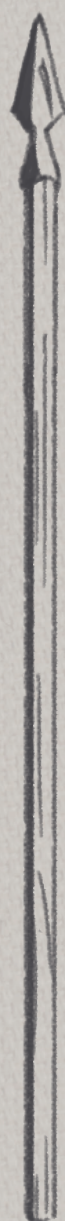
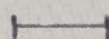
Killari has two basic defensive weapons used by the Shuar. A shield made out of tree bark, and a wooden spear.



(Rough designs)

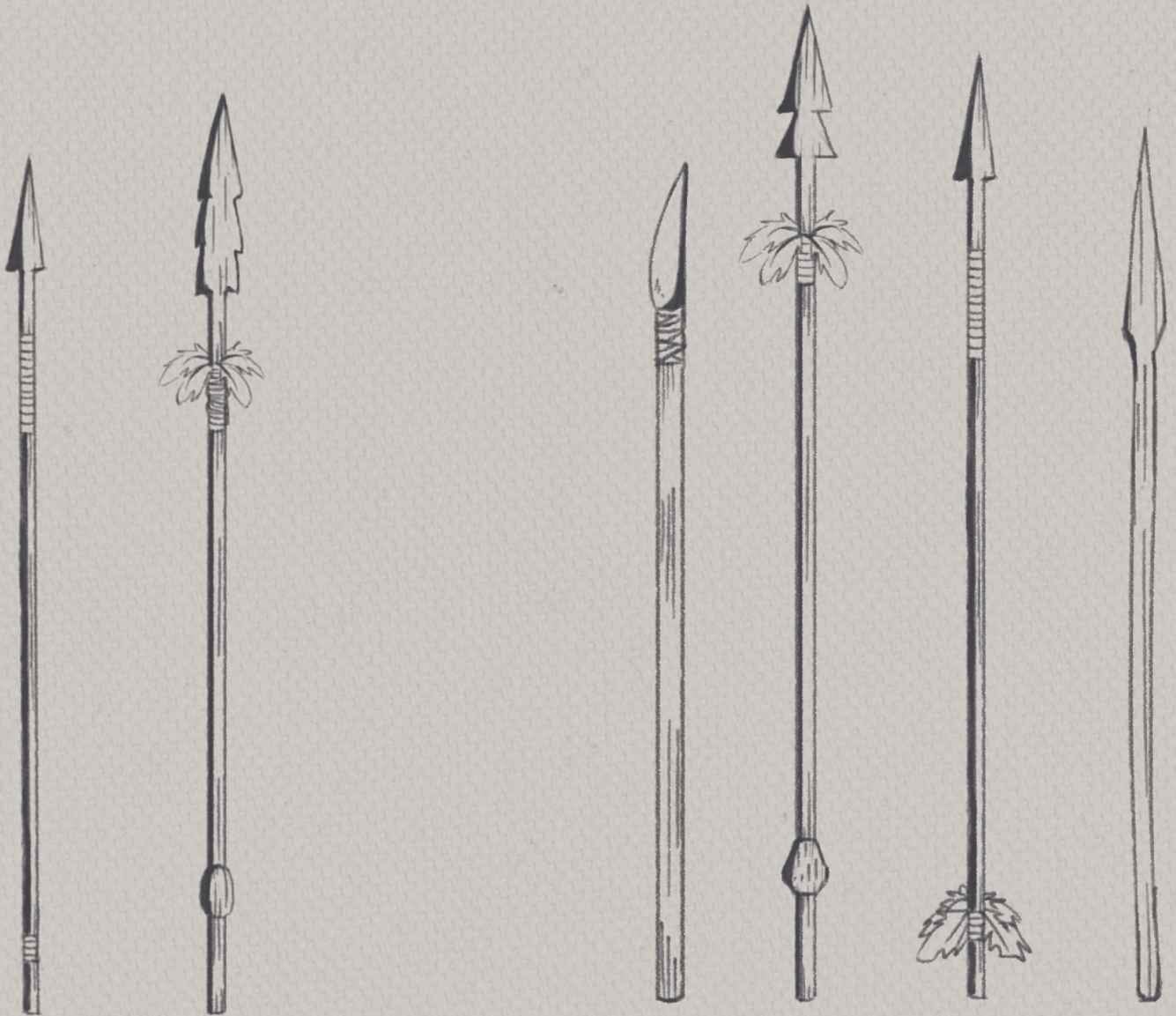


(Rough designs)



Killari's spear has two designs as it goes under a power-up transformation at a given time in the game. For the Shuar tribe the toucan feathers are sacred, and only the strong and brave warriors are allowed to carry them on their spear. Thus, in the upgraded design, toucan feathers are used to resemble how Killari is able to acquire the spear of a true born warrior.

(Normal wooden spear has a low level hit ratio. Powered up spear. The tip shape and size changes along with some toucan feathers and a high hit ratio.)



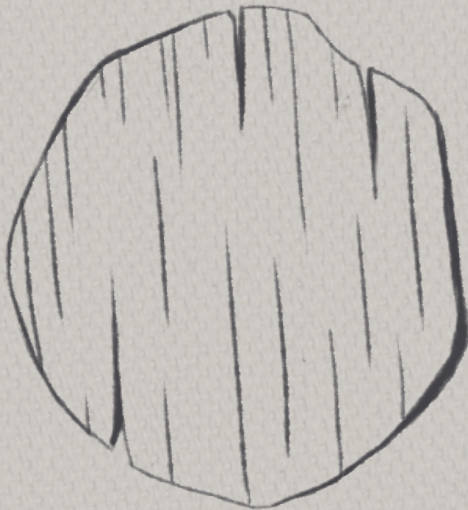
(Final Designs)

(Other Spear Designs)

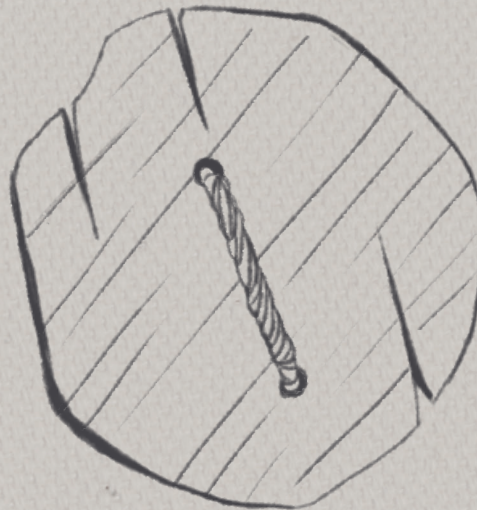


Also called tantar and same as the spear, the shield goes through a power up transformation therefore, having two shield designs.

(Normal wooden shield. Final designs)



(Front view)



(Back view)



(Side view)

(Powered up shield has strangler fig roots that give extra protection.)



↑ (Final designs) ↑



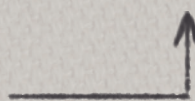
Normal



Powered - Up



(Final Designs)



Bonus spear to be found in the game. Its tip is made from obsidian rock.

(Final Designs)



NANTAR TALISMAN



Handed over by Aliqora to Killari, this talisman is imbued with divine Nunkui's power. In the myths, they were known as tiny seed - like rocks given by Nunkui to the Shuar women for good harvest. Thus, in the game it represents the connection with the earth and nature itself. Killari must use it inside caverns and dark caves to detect the night - fires that will make glowing plants sprout to reveal the right path.



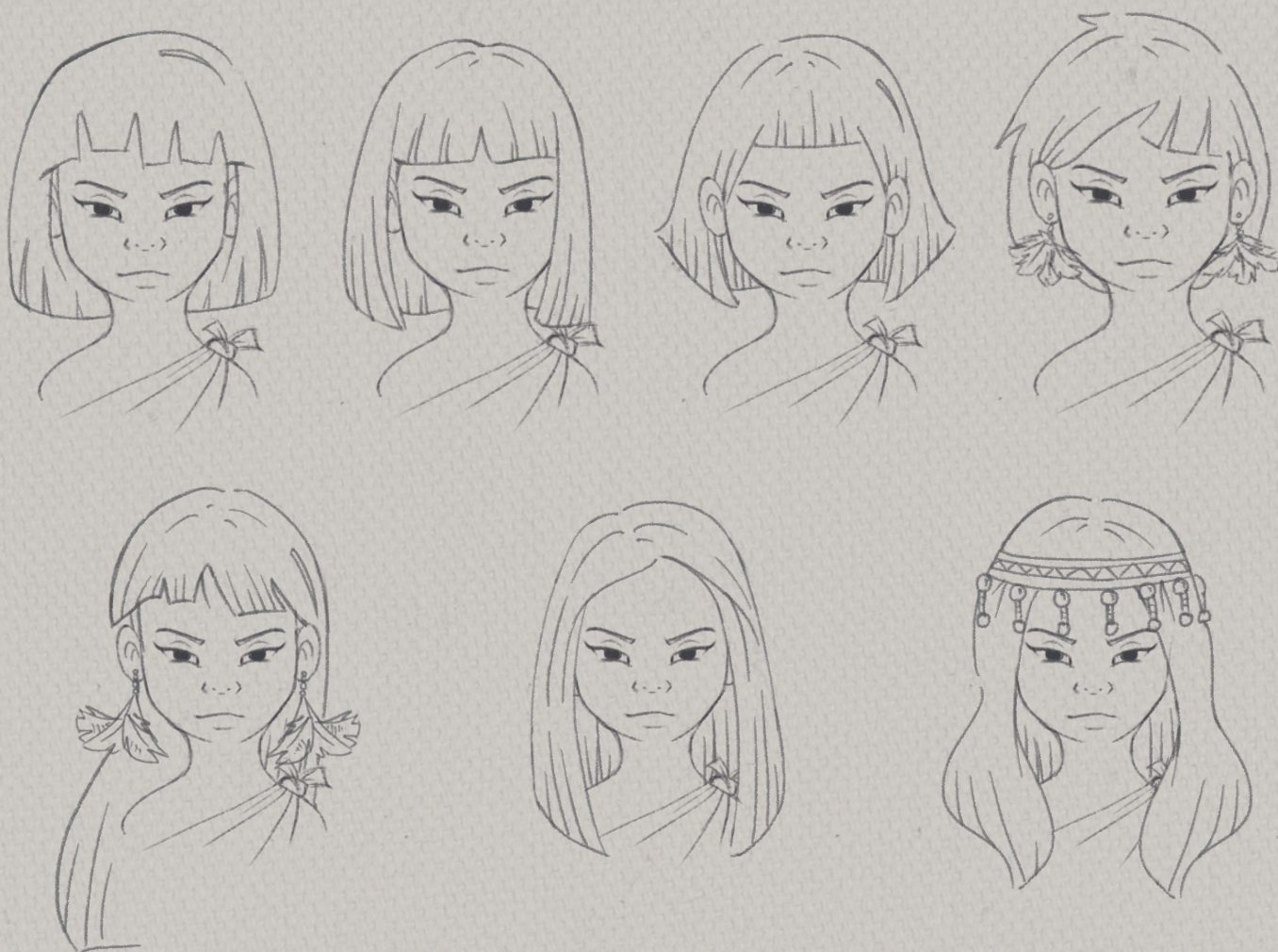
(Final Design)



KILLARI'S HAIR STUDY



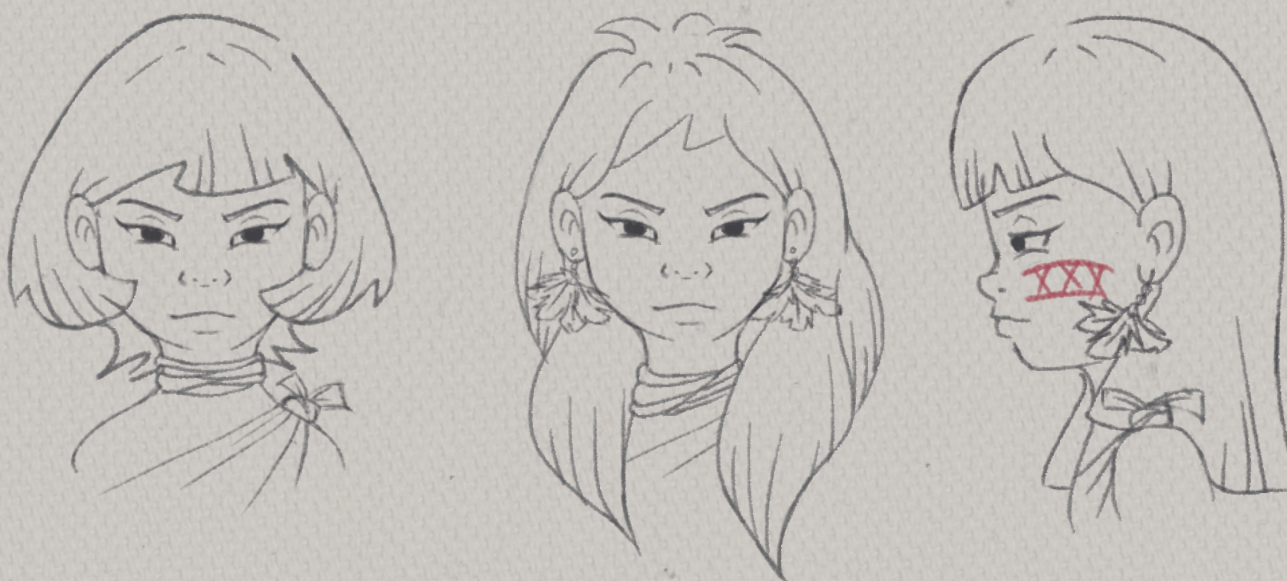
In order to capture both the essence of a warrior and a sweet loving girl, Killari's design took a lot of steps to formulate her desired look. Same which applies to her various hairstyles. It needed to be feisty and childish, and at the same time respecting a simple character approach for it to be easy to animate. This is what the end result came to be.



(Various hairstyle designs)



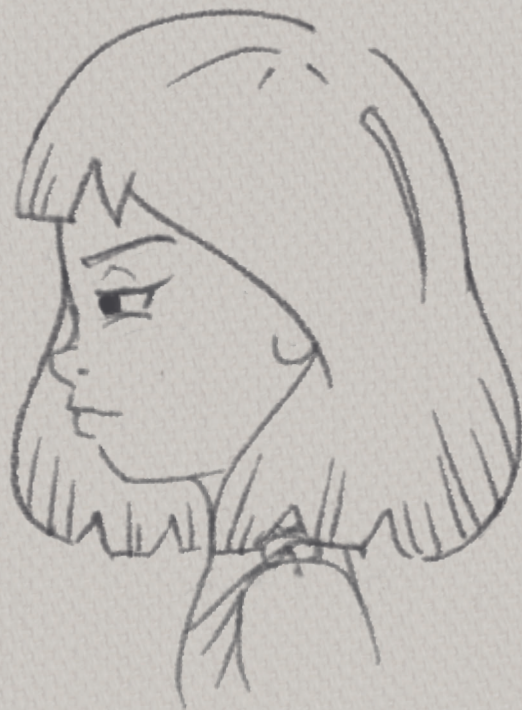
(Other Hair Designs)



(Final Design)



(Front view)



(Side view)

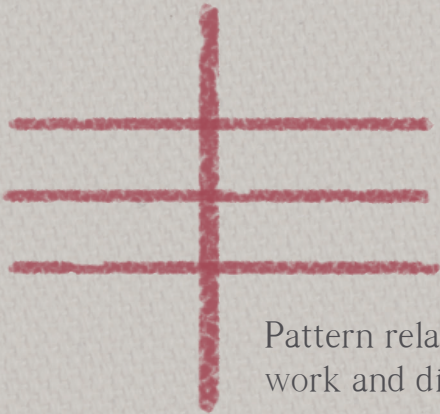


KILLARI TATTOO DESIGNS



At a given point in the game, Killari will acquire the power to communicate with the mystical world. To represent this, common Shuar facial tattoos are used in her design. Painted on her face by the hand of Tsentsak the shaman, they give meaning and spiritual power to Killari. The tattoos have always been a magical custom for the Shuar culture and each design has an individual meaning of life, and as told, "The Shuar doesn't want to say the meaning of each pattern, as it will lose its power." (Pellizzaro, 1982)

Researching out, the following patterns are the most prevalent. Since it wasn't possible to extract the original meaning of every pattern, a mixture between them was used to give uniqueness to Killari's tattoo design, while staying consistent to their culture.



Pattern related with the value of work and discipline.



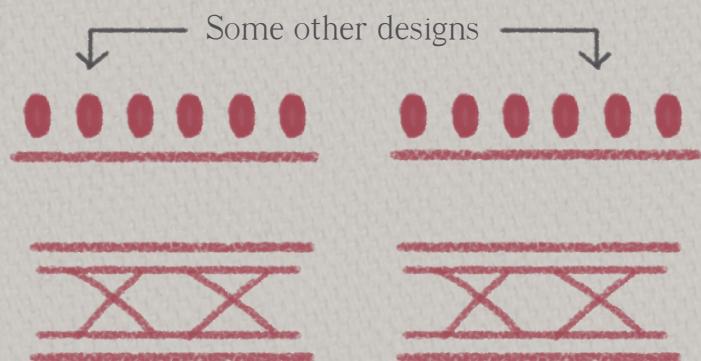
Pattern used exclusively on shuar women.



Most common tattoo used by both men and women on daily activities. It's a symbol of protection.



Flute and Buzzer design



Some dotted tattoos
for the nose



Pattern used by the Shuar who has been cured
from any poison. The power of the boa is
manifested when combined with the ayahuasca.



(Rough ideas)



Painted with achiote, most of the patterns are in dots, crosses and parallel lines, preferably
in the cheeks and nose.





In order to achieve a proper set of tattoos for Killari, it was necessary a pair that could go along with her face, taking into account her strong willed personality and at the same time avoiding a look that could completely override her face. Dots were seemingly going well with her, therefore the tattoo design was mostly inclined on it.





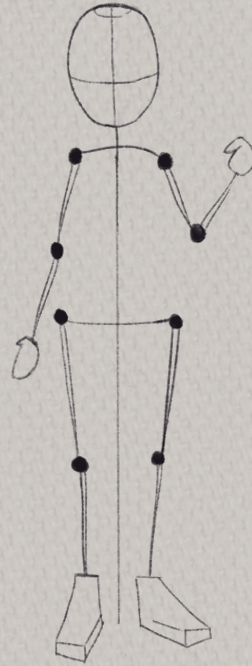
(Final Design)



KILLARI CONSTRUCTION



With all the key components designed for Killari, the process moves onward to the construction of the entire character. From initial bone structure to final clothing and garments.



Joints



Structure



Shape & Volume



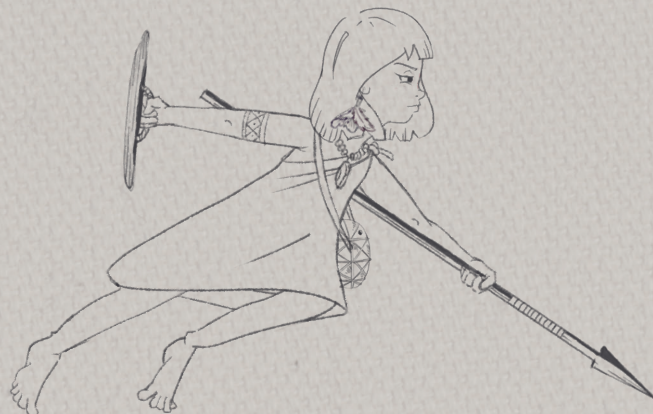
Design & Clothing



KILLARI'S EXPRESSIONS



KILLARI'S POSES



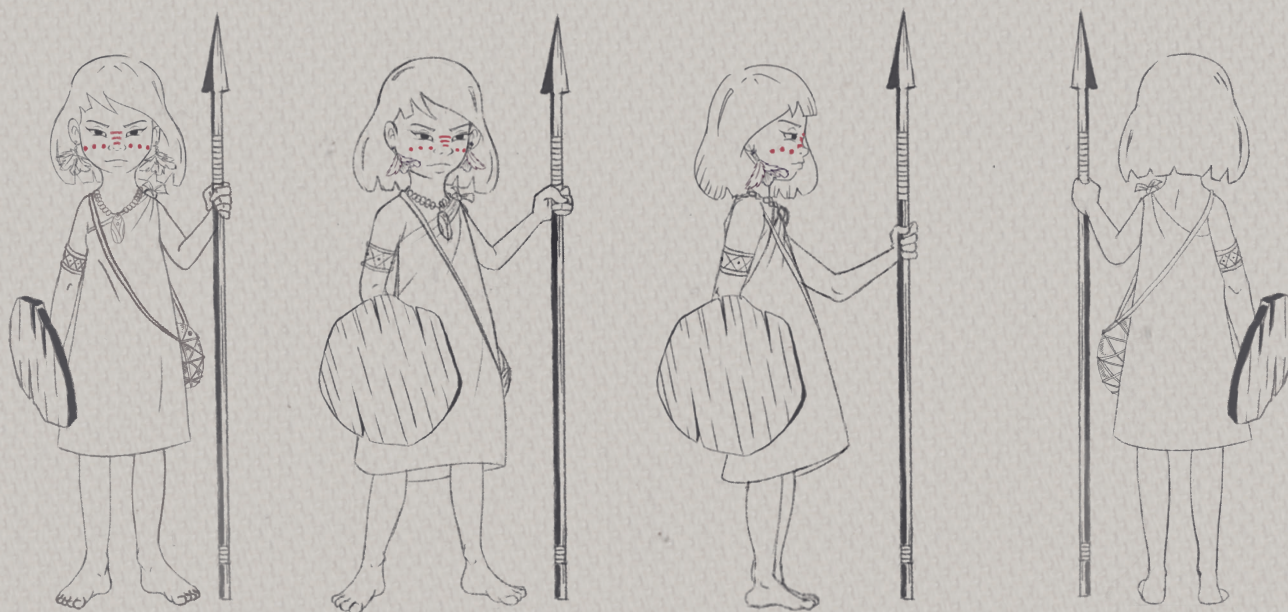
KILLARI COLOR TEST



(Final Design)



KILLARI FINAL VERSION



CHARACTER SHEET



Name: Aliqora
 Age: Unknown
 Gender: Apparently Female
 Ethnicity: Unknown

Likes: Nature and cleanness
 Dislikes: Iwia and wasting time



Aliqora is the only magical talking plant of the rainforest. She encounters Killari at the beginning of the journey and grows really fond of the girl. She acts as the heroine's ally tagging along with Killari to help her save her parents, though her motives behind such generosity are unknown.

In spite of being a plant, she is very hasty and chatty, always rushing her goals and putting Killari on the run. Given the fact that she is a magical stem, Aliqora hides a lot of secrets, and as the game progresses Killari will discover the true identity of Aliqora. It turns out she is the goddess Nunkui, creator of all living things, who has hidden her identity as a talking flower in order to get Killari's help.



ALIQUORA DESIGNS



Aliqora was planned out as a magical talking flower, but her initial design was too simple without a face. Then it turned out as a more vigorous plant with eyes and arms like brambles portraying her magical appearance and making her more alive.



↑ (Rough Ideas) ↑



(Final Design)



ALIQORA'S FLOWER DESIGNS



With a single stem as a body, Aliqora's design relies on the use of leafs and flowers as her approach to give it a more magical and lively appeal. Divided into two stages, she starts out as a common stem with a simpler flower design on her head. As the story progresses, Aliqora regains her powers as a goddess, therefore changing her flower design into a bouquet with some flowers sprouting on her body.



(Initial Designs)



(Final Design
Normal Aliqora)



(Final Design
Godess Shaped Aliqora)



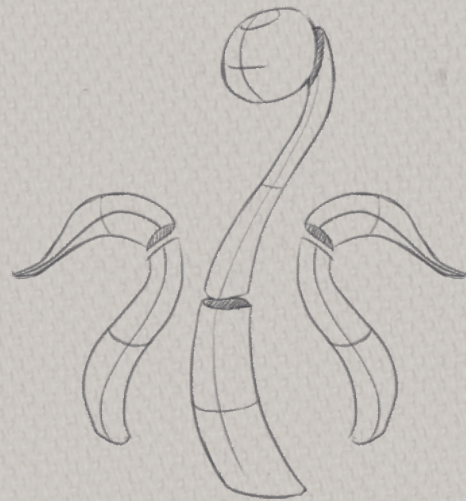
ALIQUORA CONSTRUCTION



As Killari, once all the necessary components are all set and designed, the character of Aliqora follows the same treatment. Starting from joint set up to final details and design. In order to properly animate the character.



Joints



Structure



Shape & Volume



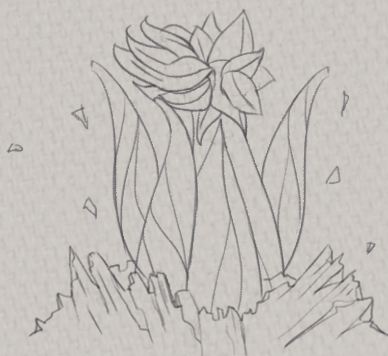
Design and details



ALIQUORA'S EXPRESSIONS



ALIQUORA'S POSES



ALIQUORA COLOR TEST



Aliqora's color was a bit challenging. She had to be unique and different from the rest of the flora. Therefore being one of the most demanding characters in terms of color. Overall, she ended up with a fairly decent color combination, but it could still be worked on so as to not blend too much with the backgrounds.



(Final color)



ALIQUORA FINAL VERSION



CHARACTER SHEET



Name: Tsentsak

Age: 50

Gender: Male

Ethnicity: Shuar

Likes: Loneliness and the spiritual world

Dislikes: Being disturbed

Tsentsak is a solitary shaman living far away from the Shuar tribe, deep inside a mangrove. He chose to isolate himself in order to connect with the spiritual world and learn more about the hidden powers of the Divine ones. Although he might look like a friendly old man, the slightest noise can get on his nerves.

He became the mediator between the spiritual world in the human world from a very young age and ever since he has been in contact with every mystical creature. His facial tattoos are proof of his strong connection to the spiritual world. Therefore, he is the only one who can paint such marks on Killari's face. As these tattoos have magical properties, they will serve as a connection for Killari to hear the mystical creatures which will guide her along her journey.



POSES & EXPRESSIONS



TSENTSAK COLOR TEST



(Final color)



TSENTSAK FINAL VERSION



CHARACTER SHEET



Name: Kurinua
Age: Unknown
Gender: Female
Ethnicity: Achuar / Shuar

Likes: Nature and the spiritual power
Dislikes: Iwia and bad looking pottery

Half human half animal, Kurinua is a deity of the rainforest who's origins are enshrouded in mystery. She plays an important role as she will grant Killari the power of transmission in order to open the door to the underground world. Same as Tsentsak, her tattoos represent a higher connection with the spiritual world. Thus it is believed that in an ancient past she once belonged to the Achuar/Shuar tribe, as a shaman who lost herself into the spiritual world and became one with it.

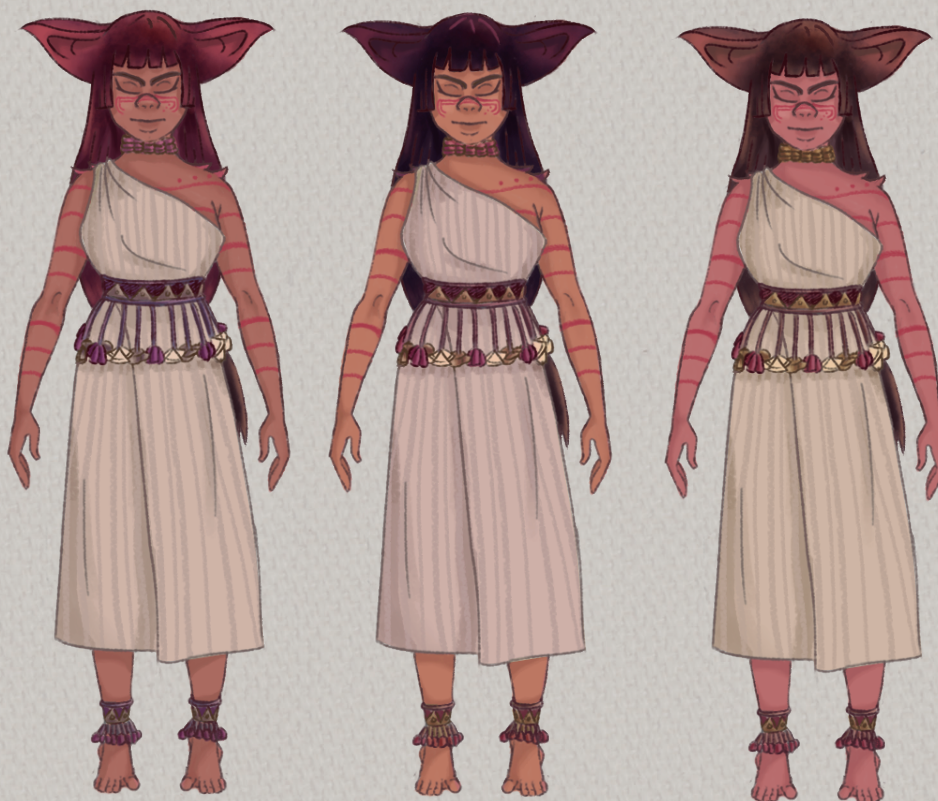
Patient and very subtle, she's fascinated by Killari and helps her in her quest, but Killari must return the favor. This character was based off from a Shuar myth, where a woman lost her husband and due to her attempts to bring him back, she became half animal. It is said that she tricks and guides unwated guests to their perdition. Could it be that she is guiding Killari to a dangerous world?



POSES & EXPRESSIONS



KUR'INUA COLOR TEST



(Final color)



KURINUA FINAL VERSION



CHARACTER SHEET



Name: Killari's Father

Age: 40

Gender: Male

Ethnicity: Shuar

Likes: Killari and Hunting

Dislikes: Wars and Iwia

Father of Killari and a respected hunting man of the Shuar village, he was taken away by the Iwia demons while defending both the village and his daughter. As a warrior of the village, he is always concerned about the safety of the whole, and will be there for everyone. Apparently his fighting abilities and brave soul has been passed down to Killari

While being captured he left his hunting spear behind, and it becomes the one which Killari will use along her journey.



POSES & EXPRESSIONS



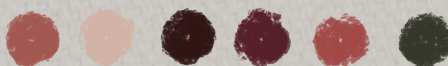
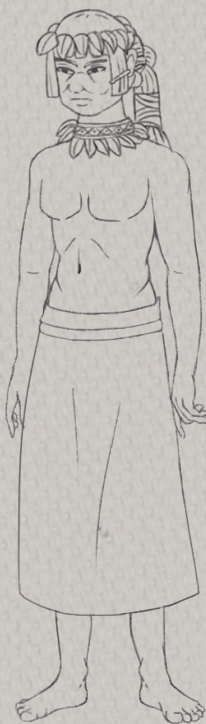
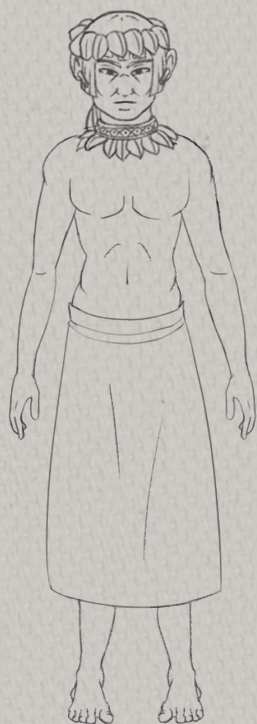
FATHER COLOR TEST



(Final color)



FATHER FINAL VERSION



CHARACTER SHEET



Name: Killari's Mother

Age: 35

Gender: Female

Ethnicity: Shuar

Likes: Killari and pottery

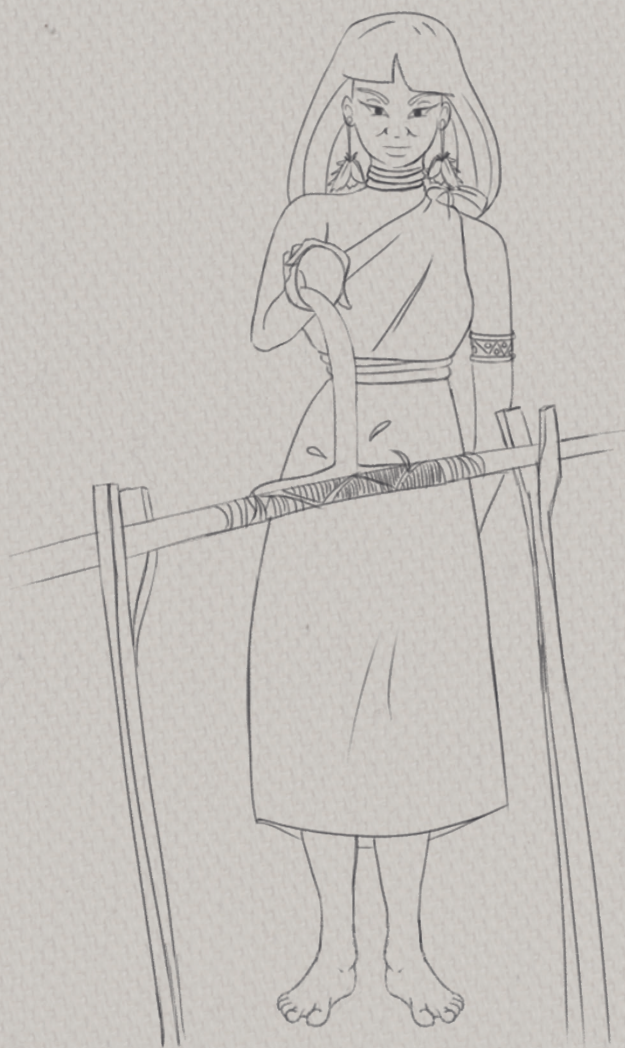
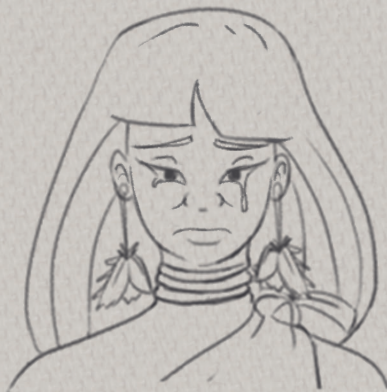
Dislikes: Fights and Hunting

Killari's mother is a very humble and kind person who's always aware of her daughter's well being. She was taken away by the Iwia demons along with her husband, and both her appearance and personality portray that of a common Shuar woman. Focusing more on the household labors and pottery.

Her lack of knowledge along with her dislike of any sort of fights and hunting prevents her from fighting back against the demons. Finding herself stuck on the behalf of praying and hoping for her daughter's safety.



POSES & EXPRESSIONS



MOTHER COLOR TEST



(Final color)



MOTHER FINAL VERSION



TOUCAN SUB CHARACTER



This toucan is a secondary character that will provide both Killari and the player some necessary hints along their path at a given level in the game. Since it appears only once the design process was shortened.



POSES & EXPRESSIONS



PARROT SUB CHARACTER



Same as the toucan, this parrot acts as a sub character from the same given level. Giving advice to Killari of the whereabouts of Kurinua the forest fox deity.



POSES & EXPRESSIONS



OWL SUB CHARACTER



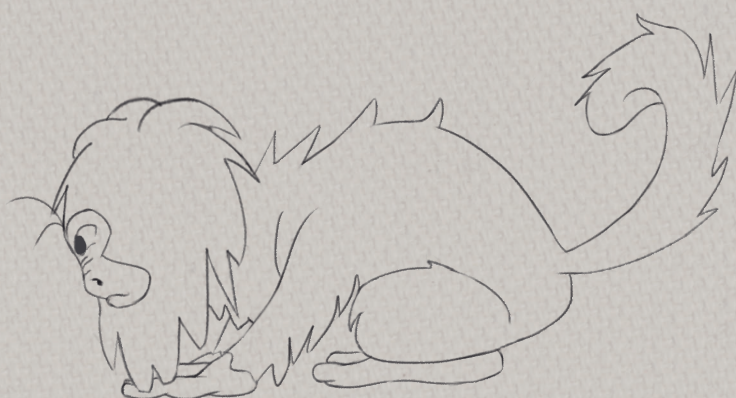
POSES & EXPRESSIONS



MONKEY SUB CHARACTER



POSES & EXPRESSIONS



RAINFOREST CREATURES



The following are the enemies that linger in the depths of the dark rainforest and its different regions. The creature designs were based off from common animals and insects that the shuar tribe mostly feared, as explained on the interview with Yadira Kukush available at the appendix section.

The creatures were adapted into the shape of silhouettes and shadows in order to portray the uncertainty of not being able to see their details. That way focusing more on the scary aspect of the enemies.



(Huge Tarantula)



(Hanging Spiders)



(Anaconda)



(Tree Boa)



The Irshim birds were based on a mythological creature of the Shuar culture. Since there is no registry of the appearance of the afore mentioned birds, the creature design was complemented with that of the hoatzin birds of the amazon region, to give it a more fierce and daring look. Going back to the myth, the irshim were mysterious birds that could hypnotize anyone with their chirps.



(Irshim Birds)



(Black caiman)





(Giant Bats)



(Yarush hives
Hanging from trees)



(Yarush Ants
Attack in swarms)



CREATURE SHEET



Known as: Atsut

Type: Vengeful

Kind: Spirit

Abilities: Capable of respawning after death

The spirit of mysterious bird like women who lived in the skies. At first they had prosperous lives in the airborne realm, filled with abundant water and vegetation from the ancient strangler fig connecting sky and earth. But when the gods cut the strangler fig in half, the Atsut suffered from the absence of mother nunkui's creations and blessings. Their realm withered and water became scarce. Due to the lack of food and water the entire Atsut tribe died. The remaining ones petrified themselves in order to preserve their spirit throught the ages.

These vengful spirirts cursed all the humans from the terrestrial world for enraging the gods to the point of cutting the connection of their home with the world below, thus banishing all life from the skies. According to legends, "these women were once shuar who went to the skies in search of their dead husbands. Since they couldn't find them, they decided to settle a new life up in the realm of god Ayumpum." (Kukush, 2017)



ATSUT SPIRIT



CREATURE SHEET



Known as: Kaekat

Type: Wicked

Kind: Spirit

Abilities: Capable of hindering hearing senses

Kaekat is a nefarious dark spirit of the deep rain - forest, traveling through wind currents at night. Since it's body lacks in mass, it is indestructible, although it can be pushed aside. Kaekat emits a wicked sound capable of hindering Killari's hearing sense. She will encounter this creature when looking for the fox diety Kurinua, but the spirit's noice will prevent her from listening to the diety's sounds losing track of her.

According to the shuar tribe, the name Kaekat comes from the word (Kae). The sound (kae) was feared by people, because they believed it came from a malicious spirit carried by the winds. It is the sound of wind passing through the trees. (Jimpikit y Antun 1991)



KAEKAT WICKED BEING



CREATURE SHEET



Known as: Iwia

Type: Destructive / Scavenger

Kind: Demon

Abilities: Capable of altering time and space

The root of all evil, the unspeakable demons, the worst enemy of the Shuar tribe. They are hideous, vile and viciously hungry. They devour all living things and corrupt all nature. Due to human faults, they emerged from the dark rain - forest. Massive creatures of tremendous size that frighten all living things with their vicious claws and kurichip (traps). The misfortune ones are captured and tossed away in bags unable to scape the darkness that enshrouds.

An old man spoke to Killari, 'Iwia came, vthey came and took! Took away the villagers one by one!' Along with her parents the demons took everyone away. According to Shuar mythology Iwia "represents the devil itself, encompassing all calamities and misfortune. They refer it to anything that has to deal with loss, troubles and death." (Barrueco, 1988) Like monsters that emerged from the darkness of human beings.



IWIA DEMONS DESIGNS



(Final Design)



(Initial Designs)



IWIA DEMONS PROPS



In accordance to the myths, the Iwia demons had their own bags and traps which they used in order to capture the lost souls of both humans and animals. Thus, it was necessary to design a set of props that the Iwia demons will carry in order to characterize them even more.

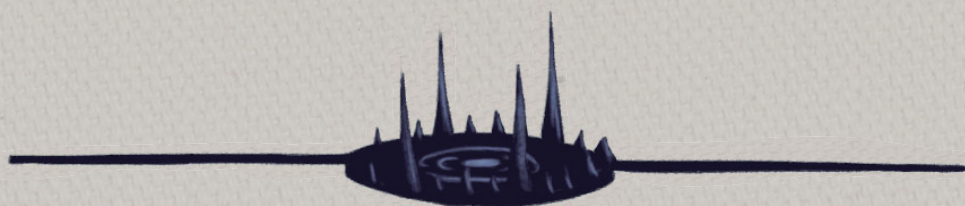


A (Shinkra) bag where the demons capture their victims. These bags are filled with malice and darkness, once inside there is no escape.

Kurichip traps made by Iwia demons in order to surprise and catch animals and humans.



(Closed)



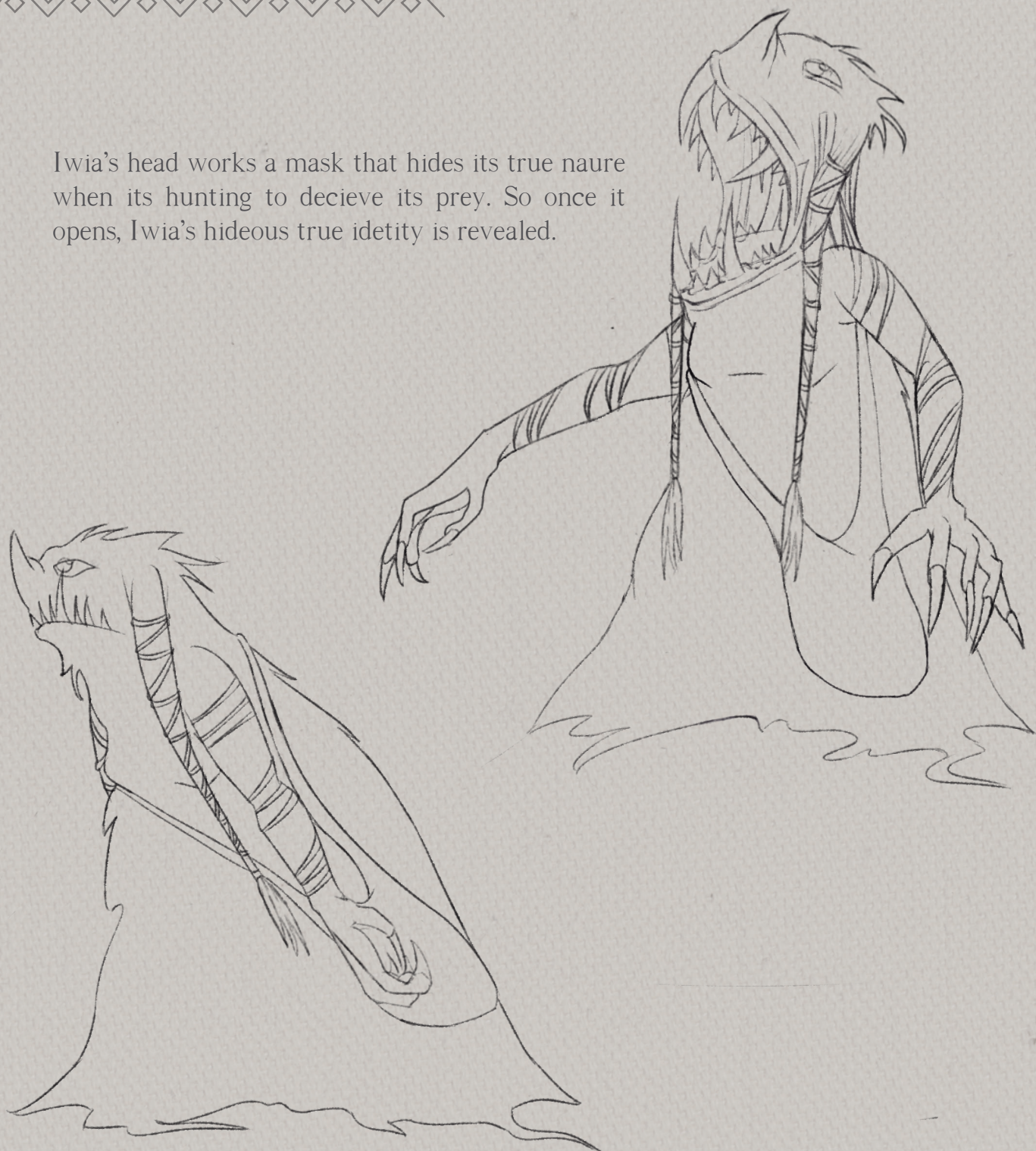
(Opened)



IWIA DEMONS POSES



Iwia's head works a mask that hides its true nature when its hunting to deceive its prey. So once it opens, Iwia's hideous true identity is revealed.



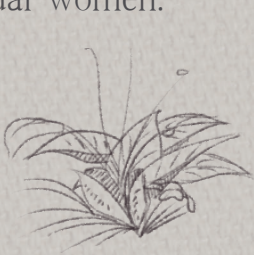
IWIA DEMONS FINAL VERSION



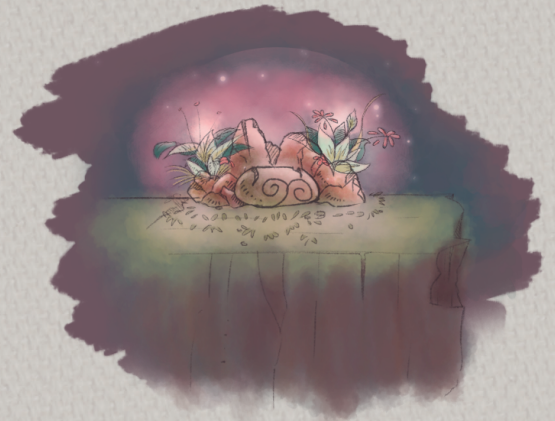
NANTAR ALTAR



One of the major factors to consider when designing the game was a save spot. Without it the player can't save her / his progress, therefore a research was needed in order to portray something, both representative to the Shuar culture and that could serve as a save spot game wise. Thus the nantar altar was designed, based on small nantar rocks given to women by divine Nunkui in the legends. Therefore, it became the only rock altar that Killari, as a girl, can only use. It has been left behind by divine Nunkui and imbued with her power for the Shuar women.



(Rough Ideas)



(Initial design)



Since the representation is that of rock altars, a prayer must be made. Thus, curing Killari's wounds and saving the game.



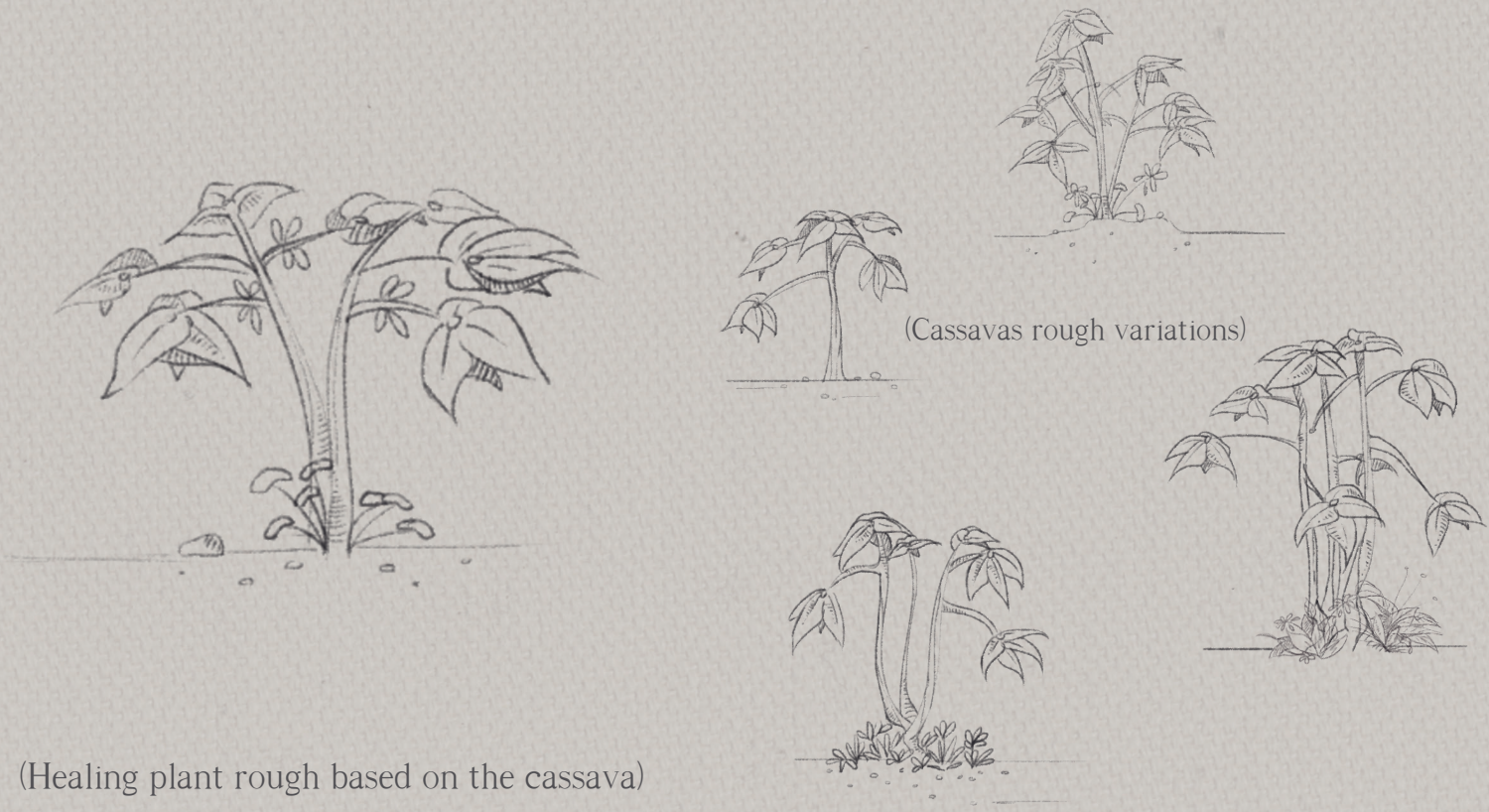
(Final design)



HEALING FLOWER



The healing flower, or the healing item that the player will need in order to cure Killari's wounds was necessary as another game element. This one was designed based on the flora found at the Amazon - rainforest, and especially on the ones that the shuar had more contact with. At first the cassava was used since it was known as the main source of food for the tribe, but since it lacked a magical touch to it, the healing item was switched to the ayahuasca having more spiritual meaning to the shuar and at the same time healing properties.



(Initial design)





Unkuch plant
(Yuka rough)



Floripondio
(Design variation)



Ayahuasca heals body & spirit. Just with a touch
of the vitalizing sap, Killari's wounds are healed.



(Final Design)



HEALTH BAR



In order to appeal to game standards a life or health bar was designed. This game element and UI design had a lot of changes and variations throughout the process, especially since at first it wasn't working properly. It looked as if it was a waypoint indicating how far you are to reach your destination, which wasn't necessarily true. Therefore, Killari's health bar shifted into something more stylized where the use of a heart icon was implemented, trying to preserve its original idea.



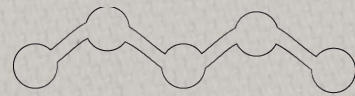
(Rough Ideas)



Killari's health bar, started with some really rough concepts based on a Shuar Inscription. Since it was a very broad concept, an extra layer of design was needed in order to be understood as a health bar.



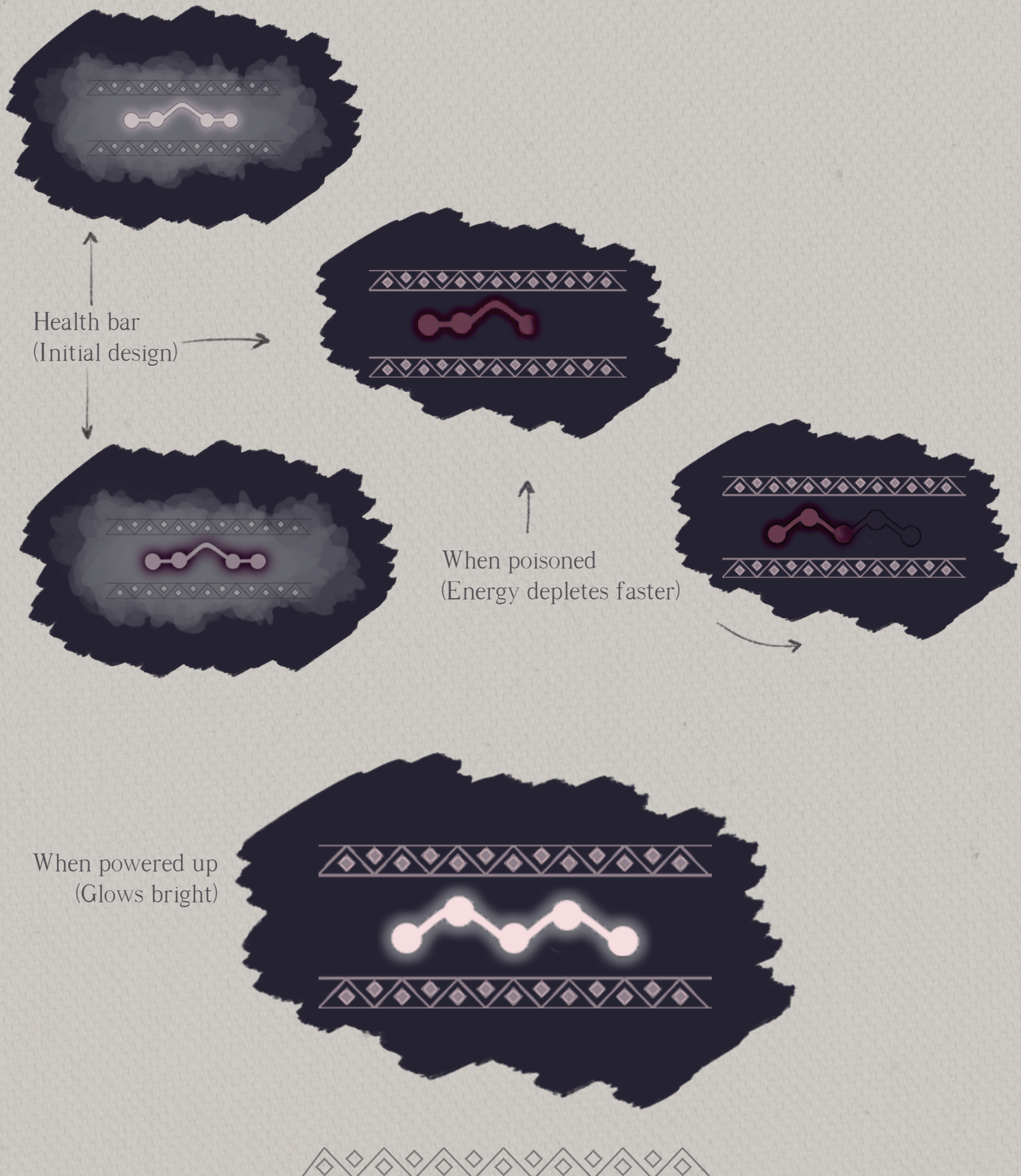
Based on some Shuar patterns, other design approaches were taken and a frame indicating the space where the health bar will be placed was added. Still it needed more work since it wasn't looking completely as a health bar.



(Initial designs)



By testing out the different possibilities of the health bar approach, the initial design was used for trial and error. Going through the different phases the player might experience throughout the game: a healthy Killari, a poisoned killari, a Killari nearing death and others. Since these were just preliminary designs for experimenting with the health bar it was possible and much quicker to translate them into the final design.





(Final design)



(When Healthy)



(When poisoned)



(When powered up)

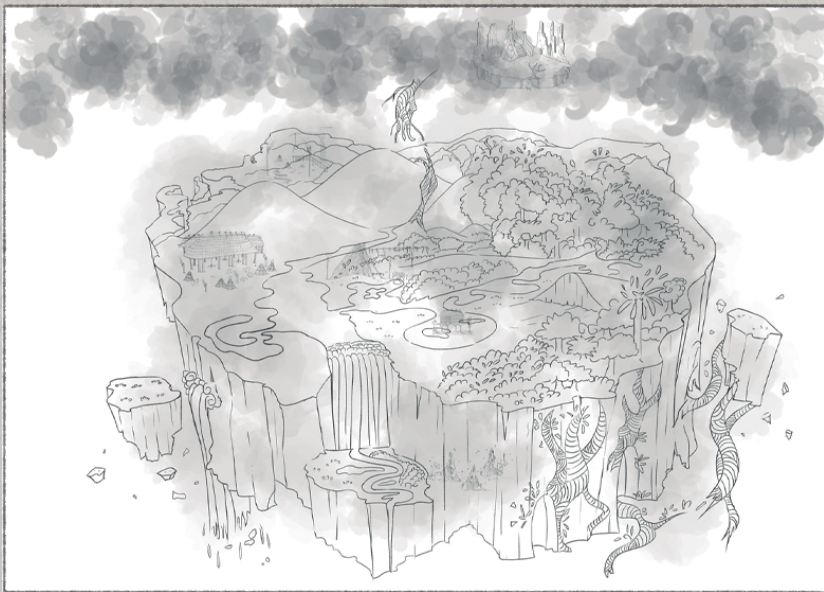
The final take on the health bar is represented with a basic heart icon to denote life parameters. At the same time, preserving the Shuar patterns to keep it aesthetically representative to the culture. Each triangle acts as a container and are afflicted by the same parameters explored previously, with a poisoned, a healthy and this time a powered up version of Killari's health bar.



THE FLOATING LANDMASS OF THE SHUAR WORLD



Depicted as a floating island, the Shuar tribe live in a world surrounded by an endless void of emptiness. Divided into four regions. Beneath the rivers and waterfalls, lies the subaquatic domain of the goddess Tsunki. In the sky, is the airborne temple of god Ayumpum. Inside the earth, the realm of goddess Nunkui, mother of all nature, and on the surface the vast human world of the rainforest.

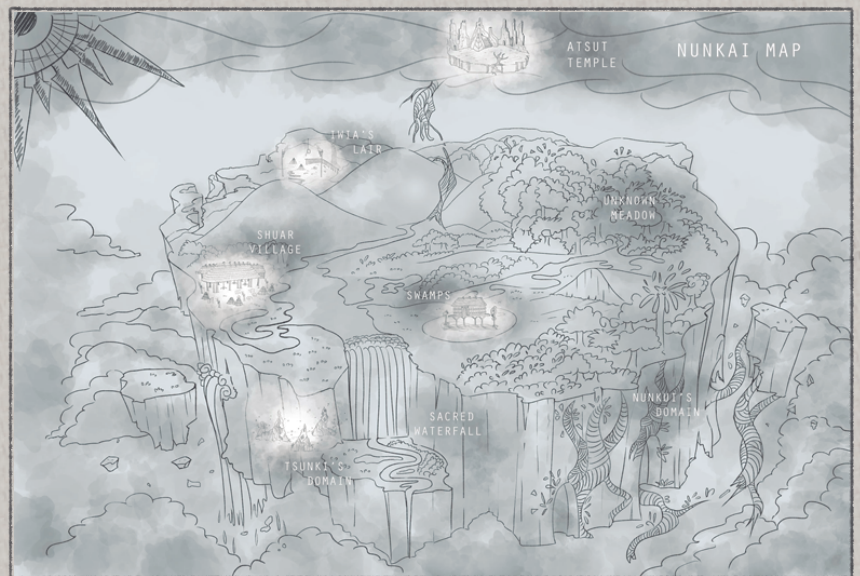


(Nunkai map rough)

Following up on the next page a visual representation of the entire game's universe with all the possible locations the player can travel to.

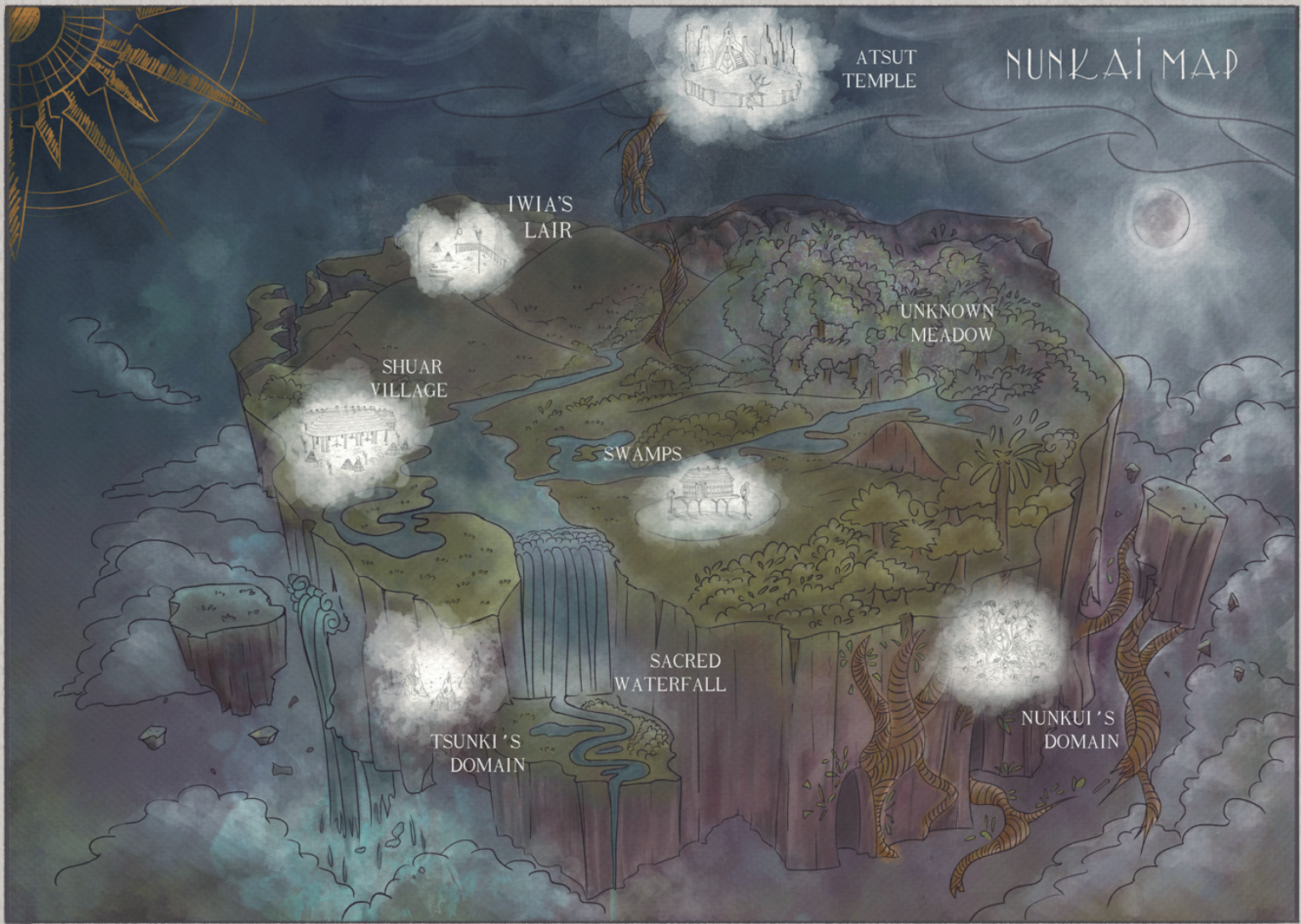
The ocean is unknown to them, thus they believe only in rivers and waterfalls as the only source of water.

This is the entire map of the game's universe, where both the player and Killari will complete the journey. Each level being indicated by its respective icon and at the same time giving the player the freedom to travel back and forth between places to complete the story.



(Nunkai map values)





(Nunkai map final concept)

The final version, depicts the different regions the player can travel in order to seek out the power of the divine ones to help Killari save her parents. In Shuar dialect Nunkai means universe. Thus named, the map of the universe (Nunkai map). The player can access this feature at any given time in the game and see where he or she is at. Regarding the design it was based on the afford mentioned Shuar interpretation of the world, giving it a little touch of a more painterly look to preserve the original aesthetic of the game. Being that of a fairy tale book.

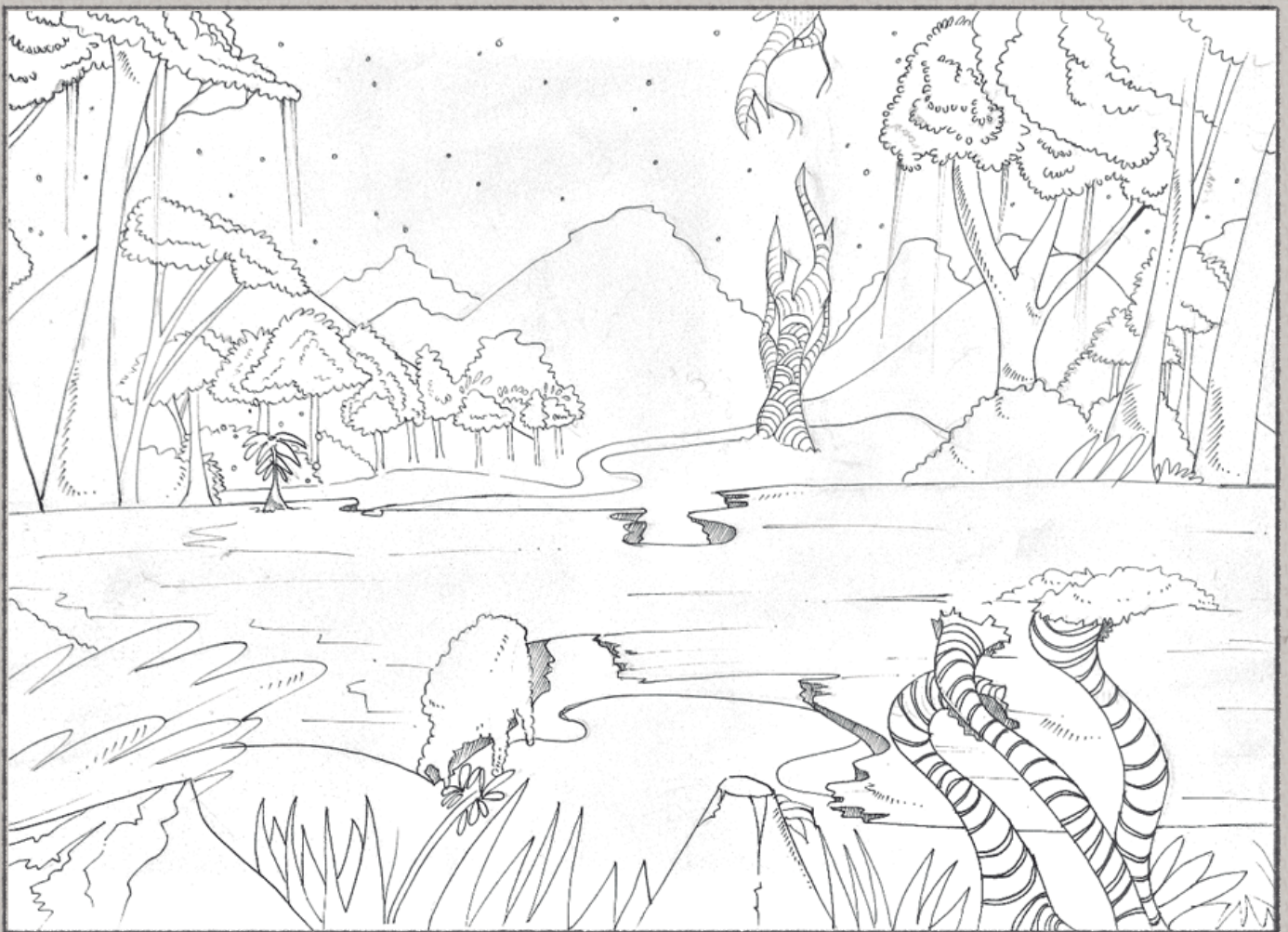


THE VAST RAINFOREST



The terrestrial land where the Shuar tribe once lived in peace with all the animals, until the Iwia came and took away most of the forest. An immense rainforest with rivers and waterfalls, mountains and swamps, stretches throughout the floating landmass of the Shuar world. This is the homeland of Killari and where the player will start the journey beginning at the shuar village and opening up paths to the rest of the rain - forest. The following are the different concept art ideas that have gone through a lot of development in order to ensure a more game looking style and at the same time being relatively close aesthetically to the culture.

This first set of concepts depicts the overall look of the main game scenario. At first it was conceived as a very simple and color lacking idea, afterwards a field research was conducted in order to give the concepts the value they needed. (See the appendix page for official photo reference). Following up the process steps for the game concepts.



(Village Outskirts Rough)





(First color pass test)



(Second color pass test)



(Final concept pass)





(Shuar Village final concept pass)



(The swamps final concept pass)



(Deep rainforest final with character test)

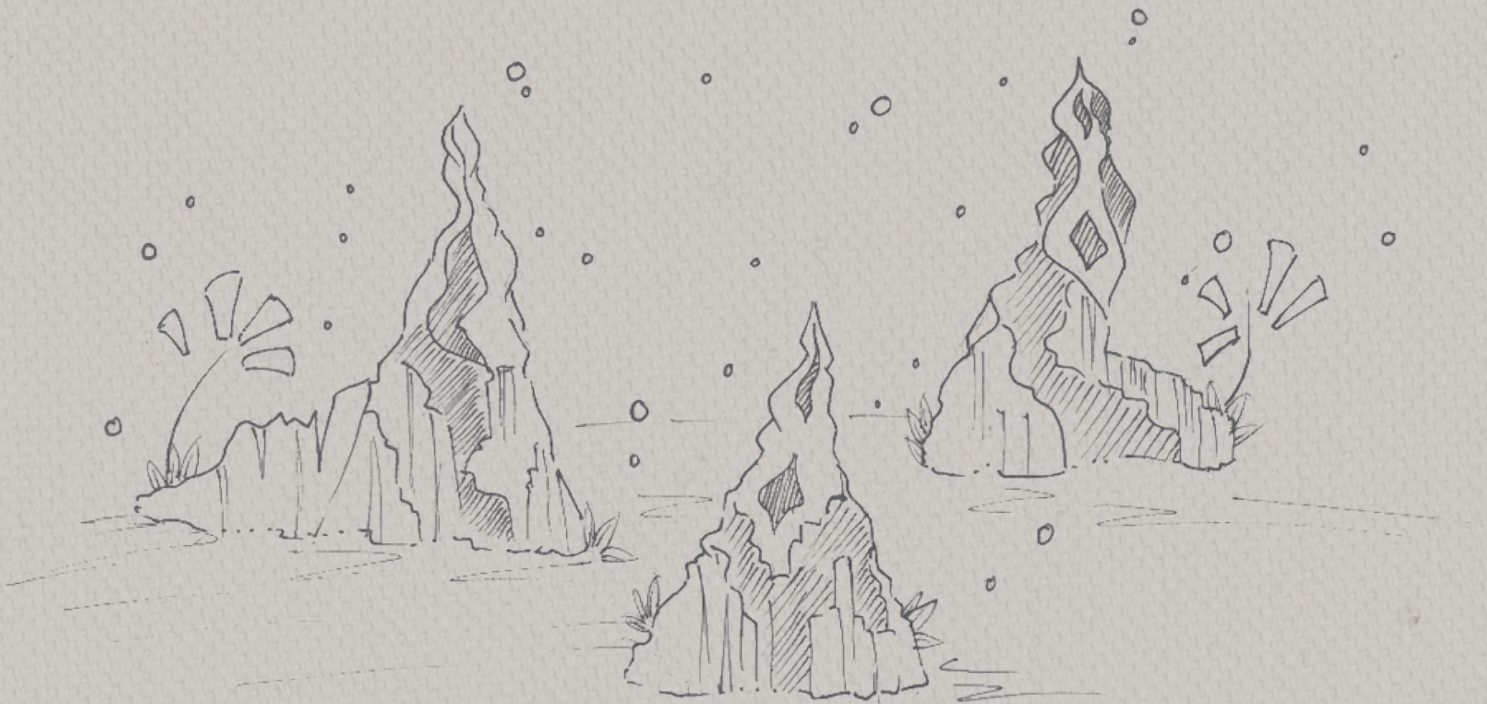


SUBAQUATIC DOMAIN OF DIVINE TSUNKI



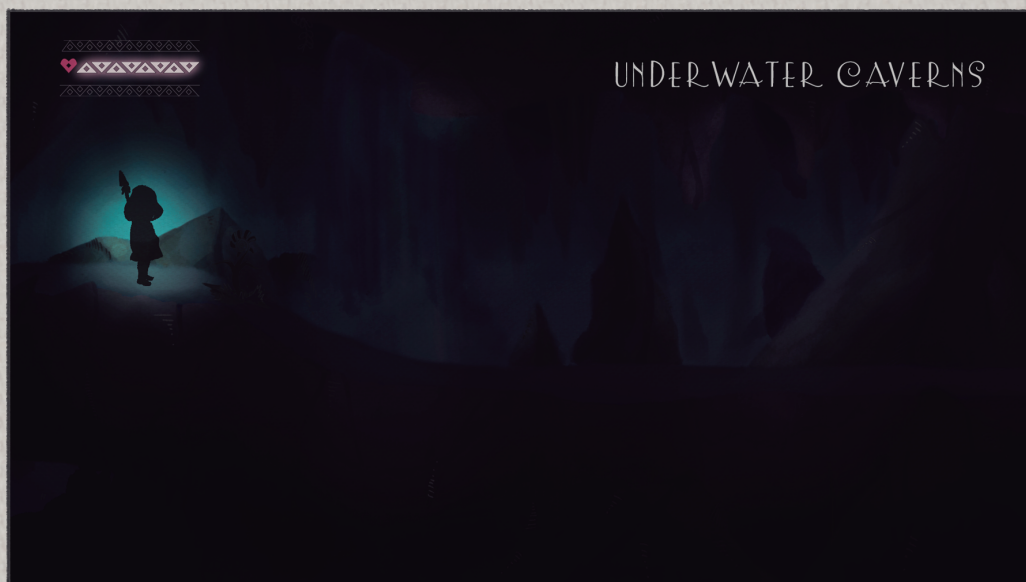
Beneath the waterfalls and rivers, darkness enshrouds a world of underwater caverns. Vegetation lies dormant in every passage, but with the use of the nantar talisman, bioluminescent flowers sprout to extinguish the darkness. Designed with stalactites and stalagmites, it's a fantasy scenery with hidden chambers that shelter crystals and internal waterfalls.

Manly designed with the intention too look like magical under water caves, it was a rather tough region of the game to design. It needed a lot of research to tackle every aspect of a place never seen by humans. So it was mostly designed based on comon appearance of the rainforest combined with testimonies of shuar people's imagination. (See appendix for shuar girl interview).



(Stalagmite Rough ideas)





(Underwater caverns shadow concept pass)



(Underwater caverns lighting concept pass)



(Underwater caverns final concept pass)





(Hidden chamber 1 first color concept pass)



(Hidden chamber 1 second color and detail concept pass)

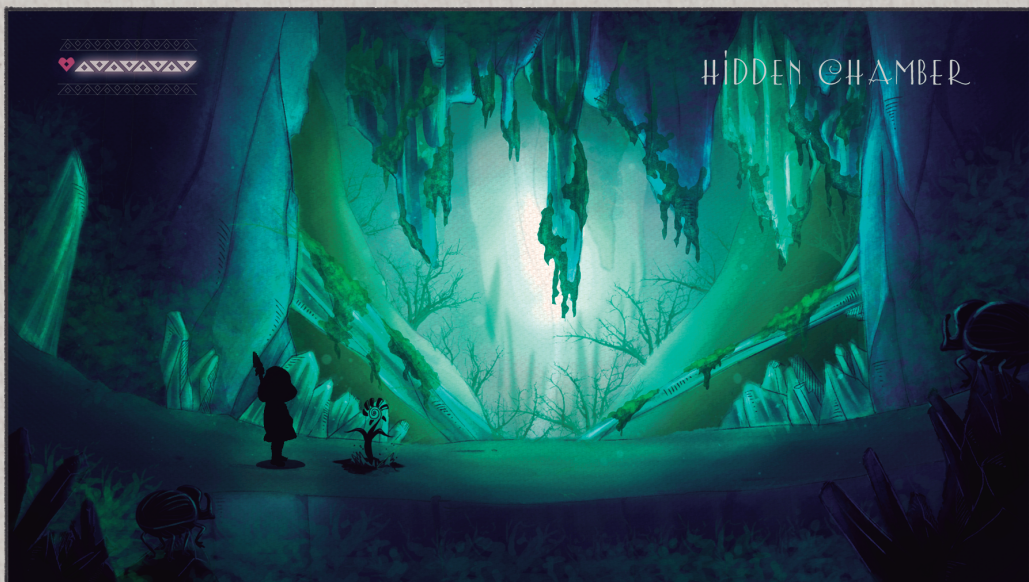


(Hidden chamber 1 final color and detail concept pass)





(Hidden Chamber 02 First Color concept pass)



(Hidden Chamber 02 Foliage concept pass)



(Hidden Chamber 02 Final Concept pass)





(Hidden chamber 3 first color concept pass)



(Hidden chamber 3 first foliage and detail concept pass)



(Hidden chamber 3 final foliage and detail concept pass)





(Tsunki's Domain first color concept pass)



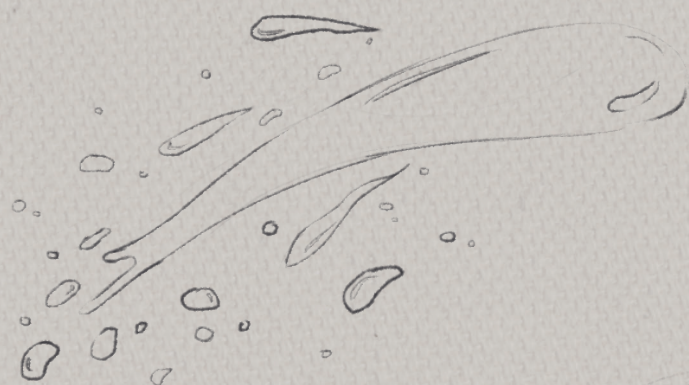
(Tsunki's Domain second details and color concept pass)



(Tsunki's domain final foliage and detail concept pass)

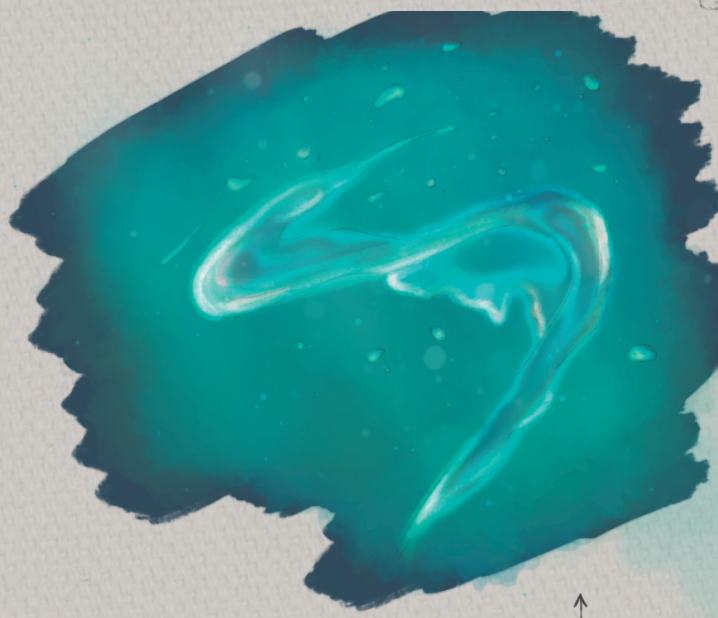
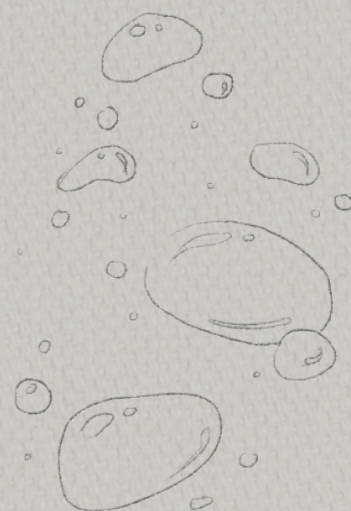
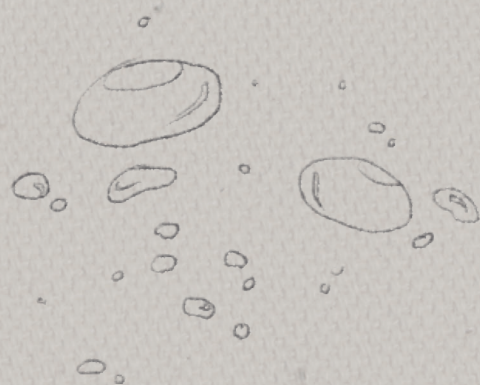
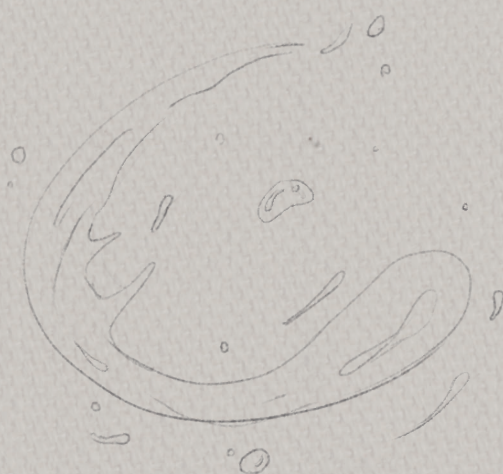


WATER DISTURBANCES

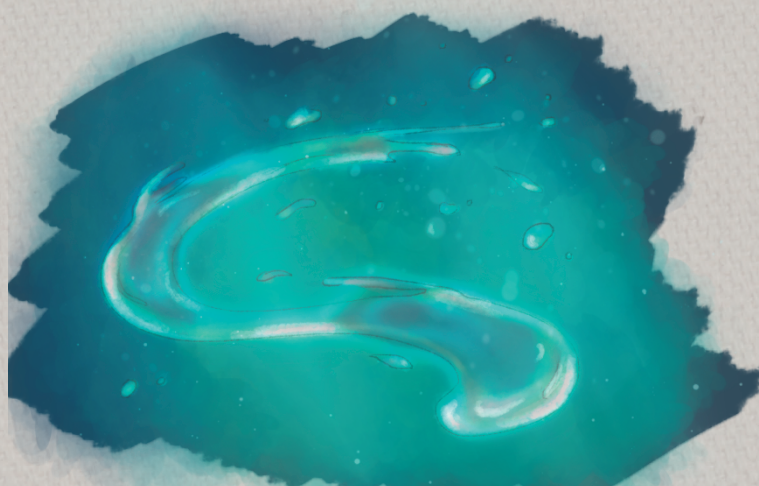


Serpent dragon
(Evil thoughts)

Materialized
underwater



Body glows in the depths
of Tsunki's domain.

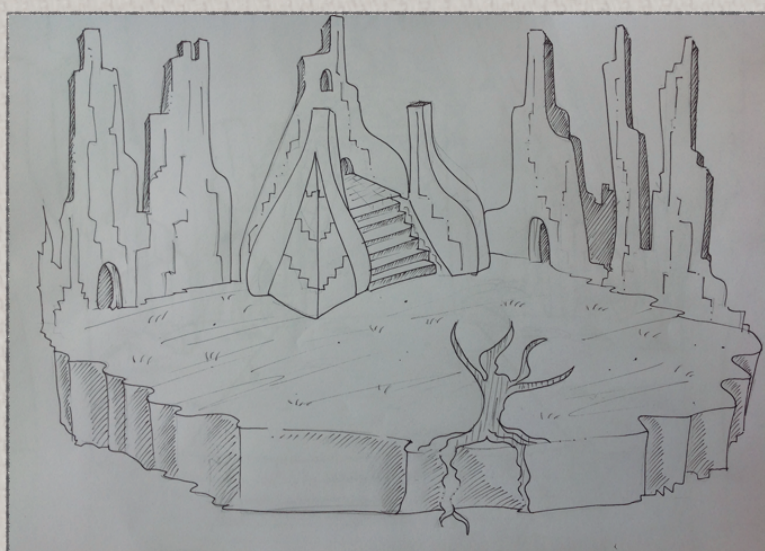


THE ATSUT TEMPLE IN THE SKY



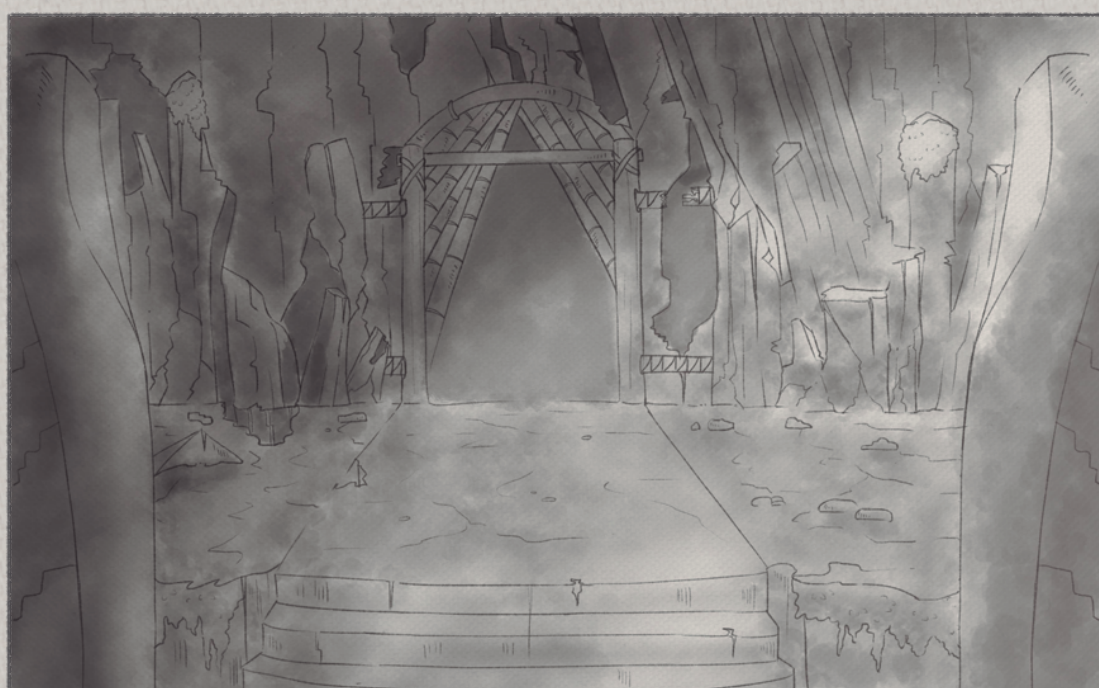
The Atsut, mysterious women who ascended to the skies, to live in eternal peace with divine Ayumpum. In the myths, the shuar used to have wings and where able to fly but, now they have become the forgotten race of the Atsut. The temple is depicted in ruins, where caves and rocks have crumbled and the atsut have become statues. What happened here is a mistery.

Originally thought as a single rock formation in the clouds, it changed into a set of various islands with Shuar motifs engraved all over the place. Rocky platforms are scattered through the skies with no signs of vegetation.



(Temple outskirts rough)

This was a rather challenging concept to approach. It required both fictional and plausibility resemblance to the Shuar appreciation of the myths. Therefore, the best solution was to design something that would remind one of a forgotten race, such as a temple. At the same time this temple went through a lot rough ideas in order to portray something that, if under their capabilities, a Shuar could build.



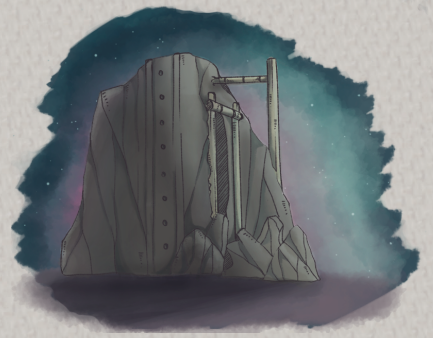
(Temple entrance initial design)



ATSUT TEMPLE RUINS



Combined with basic Shuar architecture, doors and columns are stuck to the rocks, trying to represent an old fashioned and fictional cave for the Shuar women, who went to the skies and settled up there.



Really old caves have crumbled on the temple



(Design variation)



(Final approach)



At the same time to keep it characteristic to the shuar culture, their common patterns and symbols where used exploring a wide range and testing it out on the different rock formations.



Patterns are etched in the rocks not painted



Rock formations with Shuar pattern engravings



(Final approach)



ATSUT STATUES DESIGN STUDY



In this floating temple, statues of the mysterious atust are scattered all over the place, as if they were petrified long time ago. They come out as souls hunting their prey. Once their spirit has been vanquished the statue must be destroyed, otherwise their souls will come back.



(Final design)



Design variation



(Final design)



DIVINE AYUMPUM STATUE



One of the main gods of this world and the divinity that will grant Killari the ability to power up her equipment, has its own statue deep within the atsut temple chamber. In books and papers, it has been depicted as a condor, but in this case a different approach was desired. At the beginning the designs were very straightforward depicting it with its condor appearance, but then it shifted into a more omnipotent image of a bird with a lot of feathers sticking out.



(Initial design)

These first designs were very similar to those of the atsut. Thus, it needed a more imposing look with a characteristic aspect that will contrast more between the atsut statues.



(Design variation)



Trying to avoid the exhausted condor designs, divine Ayumpum had a different take. With stone feathers sticking out of his head and by having a different beak its approach was entirely a different bird design.



(Rough idea ver. 02)

In the final design, his spirit rests within the statue, inside of the temple chamber. Wings are wide open to portray a more empowering stance, and at the same time its stuck to the wall giving it a more imposing look. than the atsut statues to



(Final design)





(Atsut Temple Ext. First color concept pass)



(Atsut Temple Ext. OL details concept pass)



(Atsut Temple Ext. Final foliage concept pass)





(Atsut Temple Int. first color concept pass)



(Atsut Temple Int. Second color and tone concept pass)



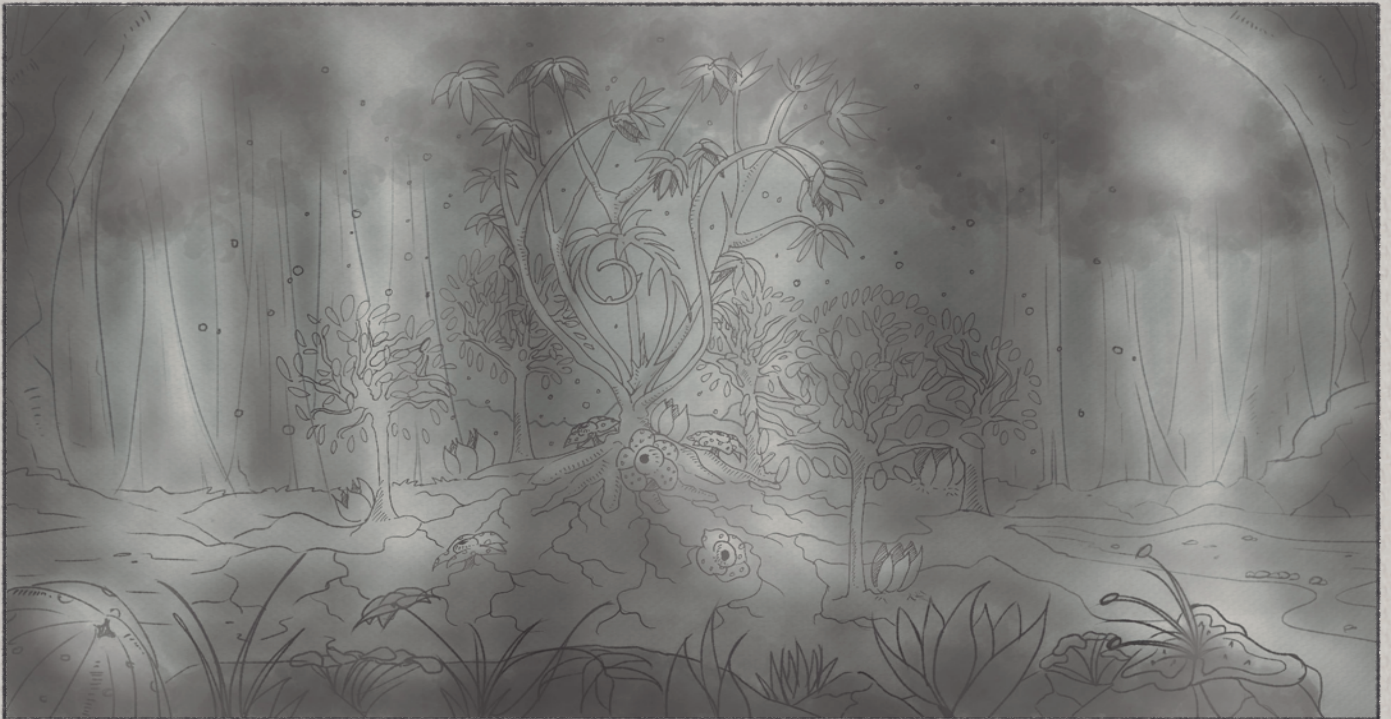
(Atsut Temple Int. Final foliage and detail concept pass)



INSIDE THE EARTH REALM OF NUNKUI



It's an underground world of mire caves and endless nature. This is the domain of goddess Nunkui creator of all living things. Fairies and magical flora are scattered everywhere. It is the pinnacle of all nature, where the last hidden power of the divine ones lies dormant, and home o the cassava of life. The designs of these scenarios started lacking vegetation, as the fact of being underground restrained the experimentation of it. Latter on the concepts shifted and started to have better results showing an extensive land of pure nature.



(Nunkui's domain rough)

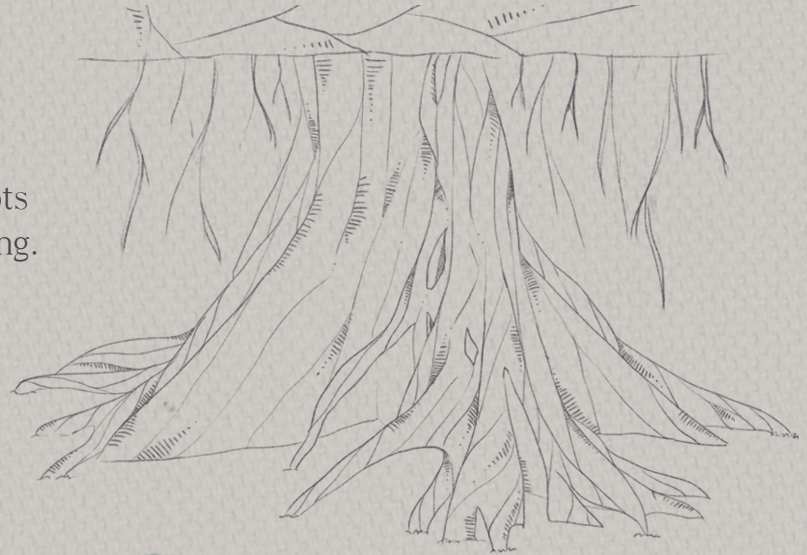


UNDERGROUND FLORA



At the subterranean earth world, an endless swath of infinite undergrowth spreads with abundant vegetation and flora. Roots of the trees from the outside world, hang from the ceiling throughout the caves.

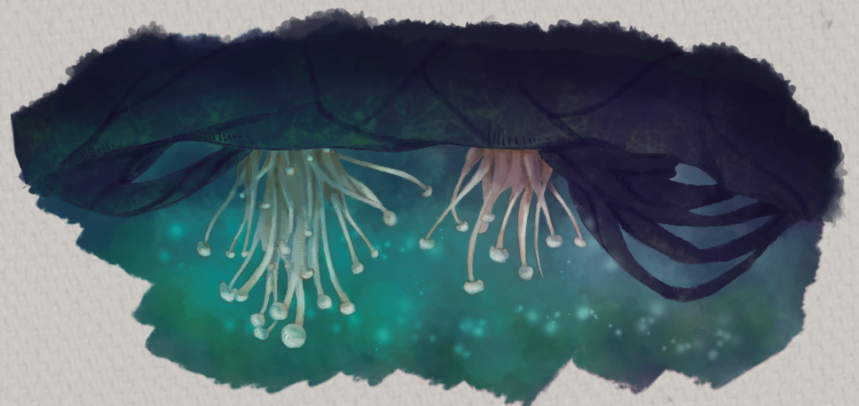
Strangler fig roots
hanging from the ceiling.



(Rough idea)



(Rough idea)



(Mushroom designs)



In this underground world, pollen is floating everywhere. All the vegetation has been enchanted by the grace of mother Nunkui.



Magical Orchids are able to glow in the dark, thanks to mother Nunkui's power.

(Orchids final design)



(Enchanted huge grass rough idea)

An enchanted floripondio exhausting its magical powder.



Asset designs to be used in the foreground.



Mushroom species have been influenced by mother Nunkui's power as well. Thus, expelling poisonous powder and emitting bioluminescent glows.

Cluster of *lentinus concavus* work well as foreground assets in bigger size.

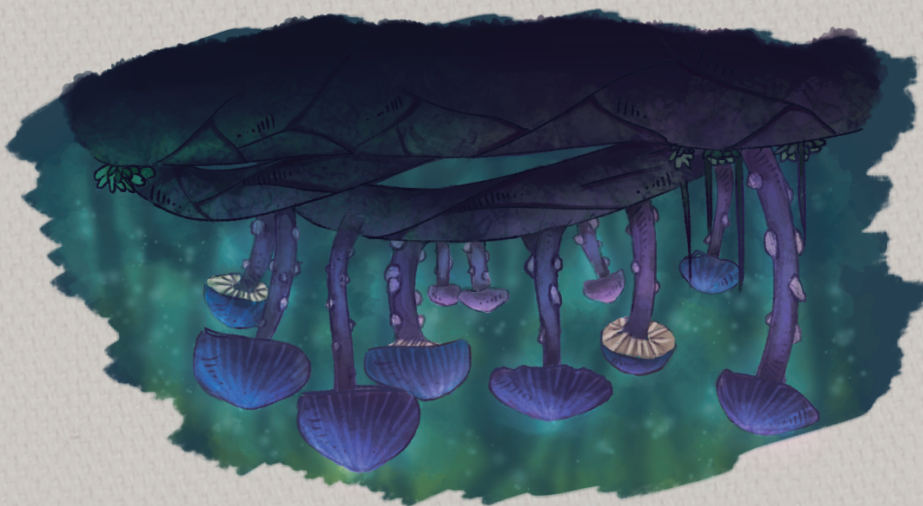


(Rough idea)



(Final Design)

Poisonous *Clitocybula*, changes to a purple color.



(Final design)



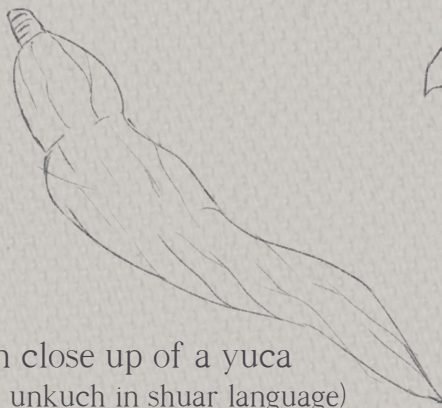
(Rough idea)



UNDERGROUND UNKUCH



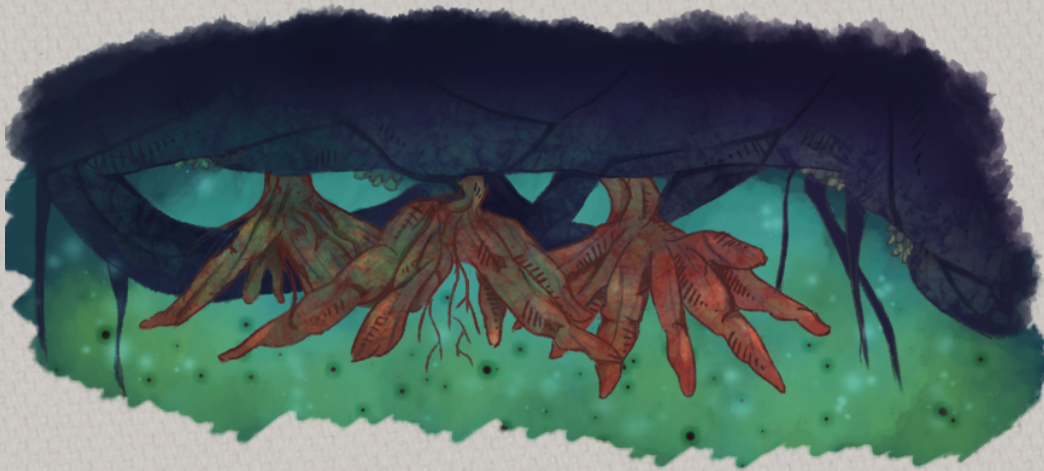
In shuar language unkuch means yuca, and it was the first and only diet of the shuar tribe before other plants were introduced. But in this corrupted underground world they are no longer food, but toxic to any who touches the corrosive pollen. In the underground world, a vast path of poisoned unkuch plants are scattered everywhere. If Killari touches one, its poisonous sap will fly towards her and drain her energy.



Rough close up of a yuca
(Called unkuch in shuar language)

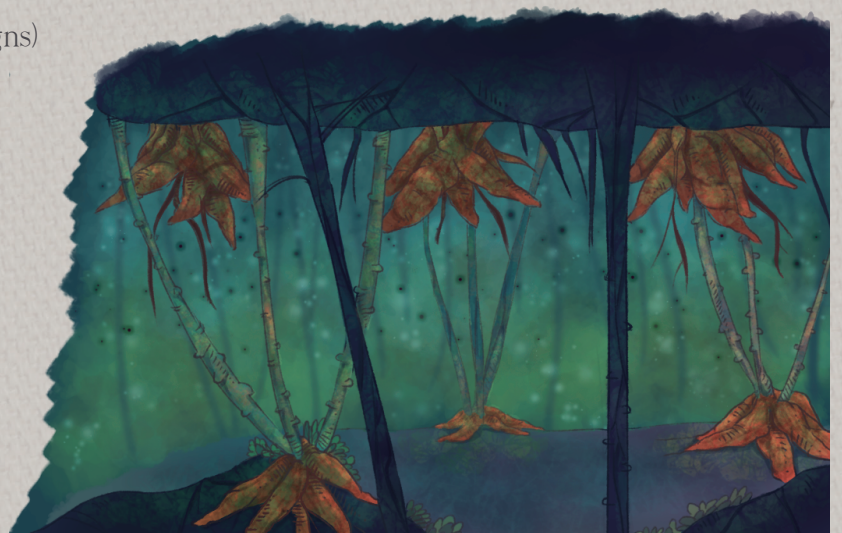
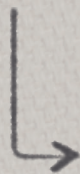


Yuca leaves can be used
as foreground element.



Overall test on a small
scene.

↑ (Cassava final designs)



HUGE TREES



Huge trees block killari's path at Nunkui's domain, making it difficult to proceed.



Top bushes and leaves can't be seen.

(Rough ideas)

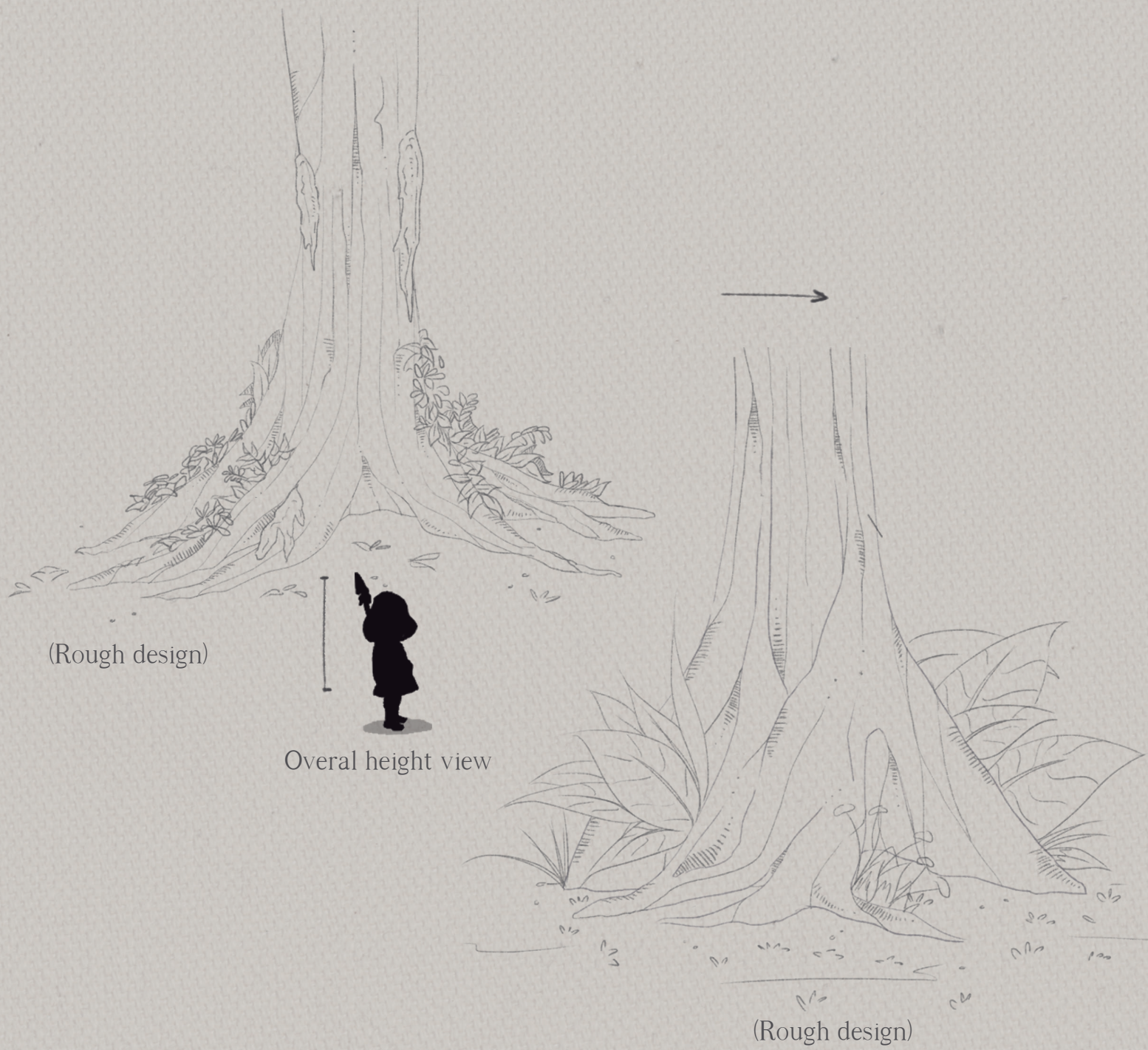


Most of the beginning ideas were very stiff and didn't have the appearance of a tree from the Amazon rainforest. The roots needed to stick in the ground and it had to be entangling everything around it. Later on the designs changed starting to look like the desired idea.

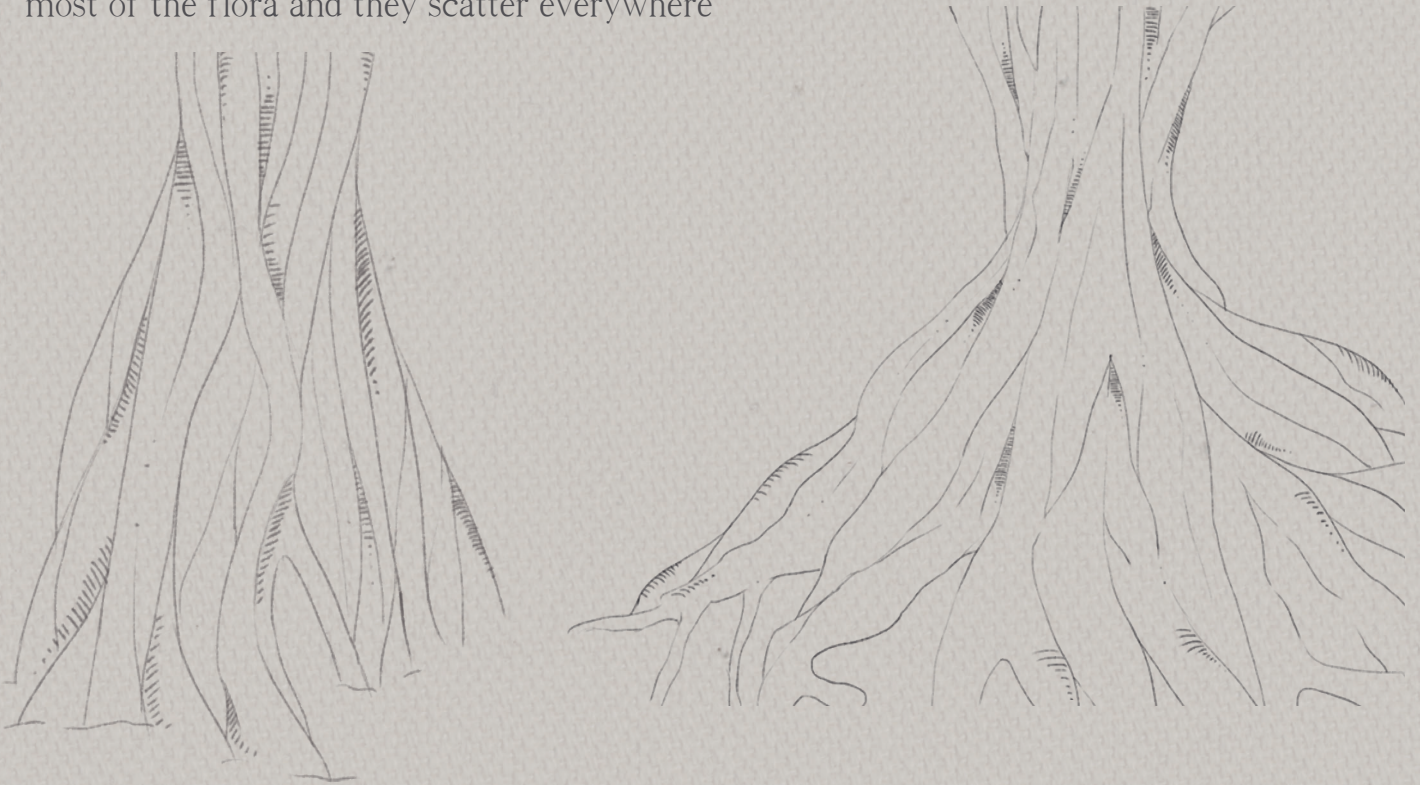


(Initial design)

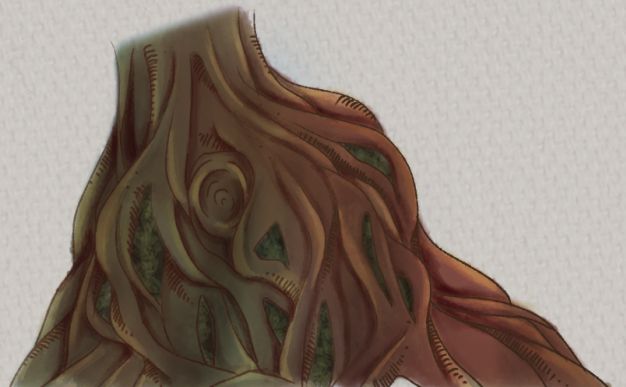




The final version of the trees is based on the strangler fig. Huge strangler roots are trapping most of the flora and they scatter everywhere



The roots snarl between each other.
They don't form a straight tree trunk.



(Final design)

Another take of the trees, based on the strangler fig. Huge strangler roots are trapping most of the flora.



(Final design)



ENRAGED BRAMBLES



At Nunkui's domain, enraged brambles of ortiga stem attack Killari. Due to the curse cast upon the Unkuch of life, these brambles are the result of a mutated ortiga plant with a dark purple tone.

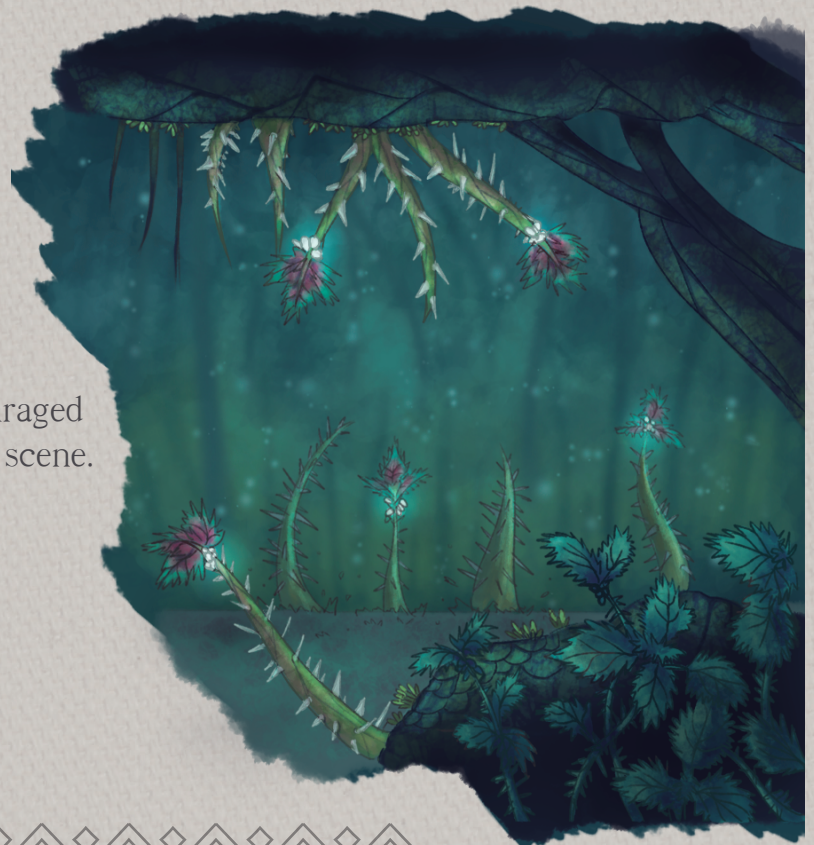


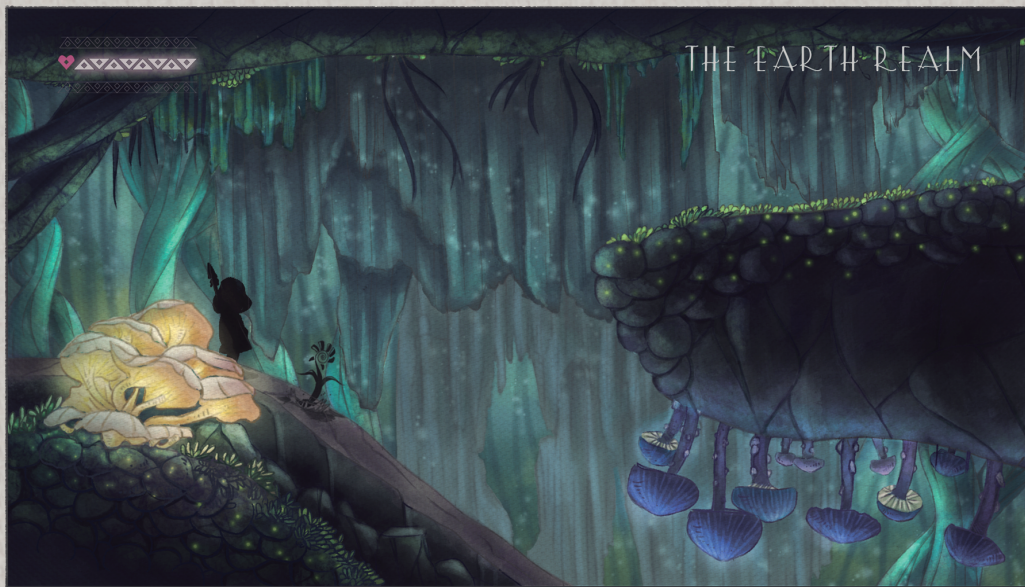
(Detailed Bramble Final)



(Oritga plant rough)

Overall rough look of the enraged brambles on a scene.

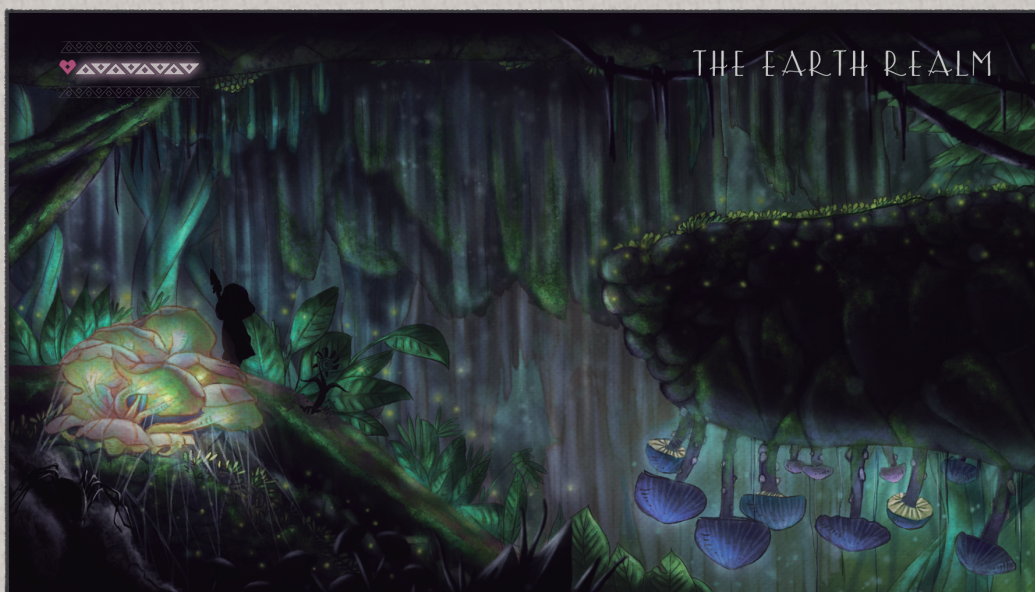




(Earth Realm first color concept pass)



(Earth Realm second color concept pass)



(Earth Realm final foliage and detail concept pass)





(Path of Unkuch first color concept pass)



(Path of Unkuch second color and tone concept pass)



(Path of Unkuch final color and detail concept pass)





(Path of Huge Trees first color concept pass)



(Path of Huge Trees second color and tone concept pass)



(Path of Huge Trees final color and detail concept pass)





(Path of Brambles first color concept pass)



(Path of Brambles second color and tone concept pass)



(Path of Brambles final color and detail concept pass)



GAME TEASER



Throughout the process of building the videogame, it became necessary to produce a promotional teaser in order to betray the overall looks and the feel of the game's world.

As such the breakdown of the trailer follows two parts, in two different animation styles. One introduces the player into the main plot and storyline of the game with illustrated art and simple animation mechanics. And the other, showcase is a pilot version of the gameplay with more complex, full animation mechanics.

Divided by these two segments, the art style of part one is based on the use of three tonal colors, where the purple - whites represent everything that is good and humanlike, while the dark blues represent the darkness of the demons, and the possibility of complete demise. Finally, the light blues are the peace and serenity generated by the background. In order to highlight the plot and storyline of the game, the first segment is represented through a look of illustrated ancient images, which are animated on what seems to be a canvas, with a continuous frame, which signifies the margins of a fairytale book in each shot.

Meanwhile, in segment two, the teaser takes a leap into a full animation approach, showcasing a set gameplay pilot. The style changes into that of the game's art and world, where one can see the character of Killari move, run, jump and attack in different scenarios as of what the player will experience in the actual game. The colors now change and are more diverse ranging in tonal variation and hue.



TEASER SCRIPT



- 1 Background music. Fade in of the moon at night. A woman's voice narrating a story is heard.

NARRATOR

Long ago the Shuar tribe lived
happily with the blessings of the
devine ones.

The moon shines and transitions to the next scene.

- 2 Fade in. A god throws magical seeds. Crops grow instantly.

NARRATOR

Thanks to god Arutam, grounds
were fertile and food was never
scarce. Life was prosperous.

- 3 A shuar tribe is celebrating. Then, two men start fighting for territory.

NARRATOR

But when the nobility of humans
fell, the gods took away their riches
and power as punishment.

Crops wither and dissolve. The image fade's out to darkness.

- 4 A shuar is trapped by the shadow of a huge monster. Suddenly, its jaw closes abruptly.

NARRATOR

Then demonic giants known as Iwia
emerged from the dark rain - forest
devouring all in their path.



5 Under some trees, a shuar family walks slowly and in pain.

NARRATOR

The demons took everyone away.

Those who escaped lived in
hiding, fearing that any day could
be their last.

6 In the moonlight, a girl with a necklace puts on a sack, grabs a spear, and stands ready.

NARRATOR

Yet in the midst of everything
there is one; one girl brave enough
to save her parents from the terrible demons.

7 Animated sequence of fictitious game - play footage.

A) The girl runs through the woods. spiders and butterflies are scattered everywhere and some birds fly through.

B) The girl at some caverns fights against a giant tarantula.

C) Inside an underground world, the girl touches ayahwasca, gets healed and turns back to kill a monster.

8 The music stops and image dissolves out. The girl turns around and the huge shadow of the demon Iwia engulfs her. Both girl and shadow disappear.

OVERPRINT: Killari's Tale the Curse of Iwia.

FADE OUT



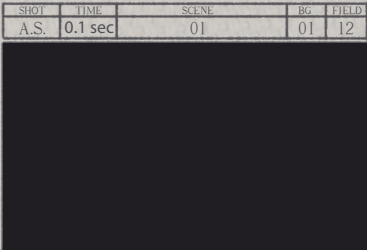
STORYBOARD



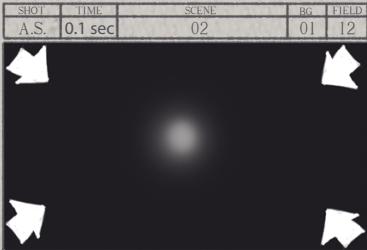
Killari's Tale The Curse of Iwia

Teaser Storyboard

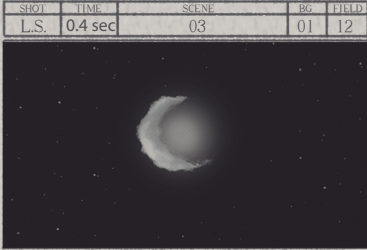
01



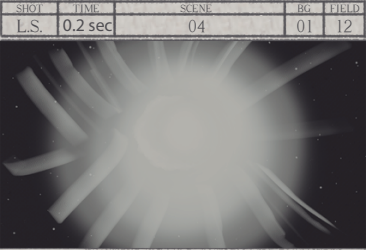
ACTION/SOUND
Screen in darkness. Fade in of BG music.



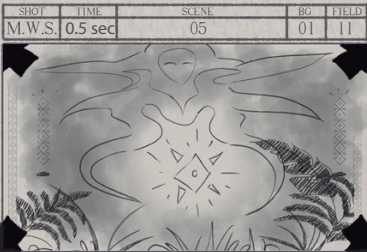
ACTION/SOUND
Fade in of the moon at night. A woman's voice narrating a story. (Zoom In)



ACTION/SOUND
Stars shine while the narration continues.



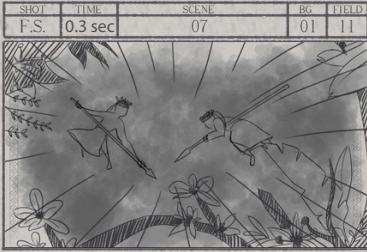
ACTION/SOUND
The moon shines white.



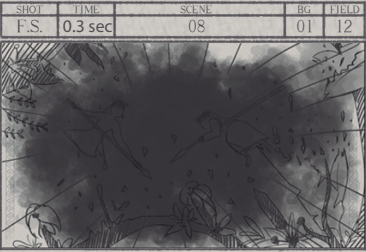
ACTION/SOUND
A god throws magical seeds and crops grow instantly. (Zoom Out)



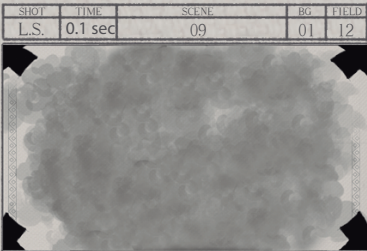
ACTION/SOUND
A shuar tribe is celebrating. (Right Pan)



ACTION/SOUND
Two men start fighting for territory.



ACTION/SOUND
They clash, the crops wither and ink track matte dissolves out.



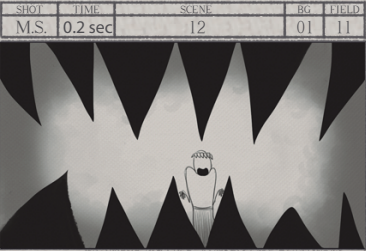
ACTION/SOUND
With the BG visible transitions to an opened mouth.



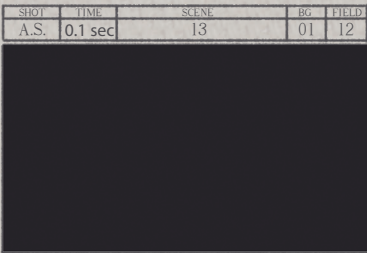
ACTION/SOUND
The mouth of a shuar in panic. (Zoom Out)



ACTION/SOUND
Zoom out continues and the shuar is engulfed by the shadow of a huge monster.



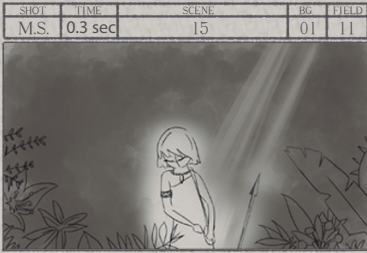
ACTION/SOUND
Suddenly the monster closes it's jaw abruptly.



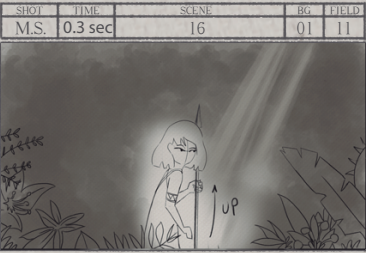
ACTION/SOUND
All is left in darkness.



ACTION/SOUND
A shuar tribe walks slowly and in pain. Then the shadow of the monster dissolves in the background. (Right Slow Continuous Pan)

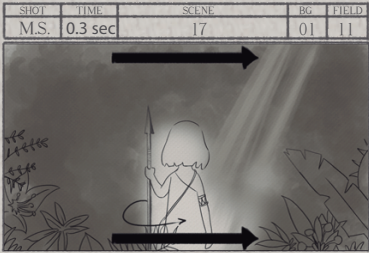


ACTION/SOUND
In the moonlight a girl with a necklace puts on a sack. (Right Slow Continuous Pan)



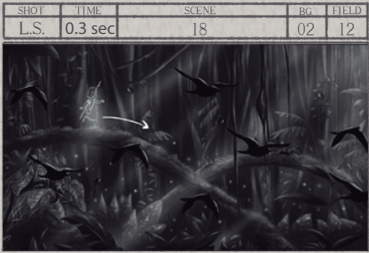
ACTION/SOUND
The girl grabs a spear. (Right Slow Continuous Pan).





ACTION/SOUND

The girl sets ready for action. (Fast Right Pan Transition).



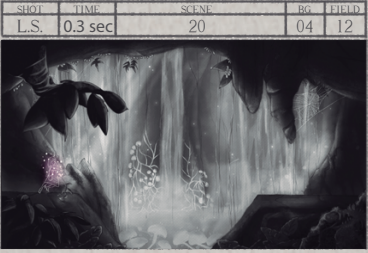
ACTION/SOUND

The girl runs through the woods, spiders and butterfly are scattered everywhere. Some birds fly through.



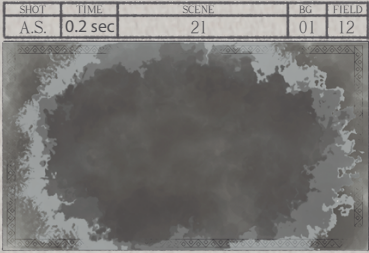
ACTION/SOUND

The girl at an underwater cavern fights a huge tarantula.



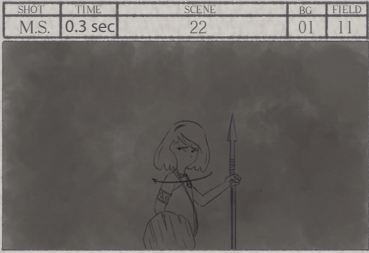
ACTION/SOUND

The girl touches ayahuasca and gets healed. (Fade Out Track Matte of Ink).



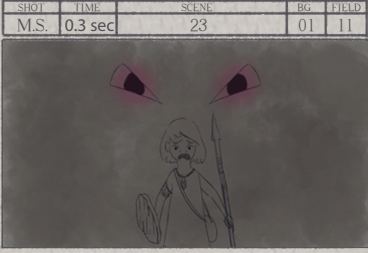
ACTION/SOUND

Music stops and the image track matte fades to BG 01.



ACTION/SOUND

The girl fades in and turns around scared.



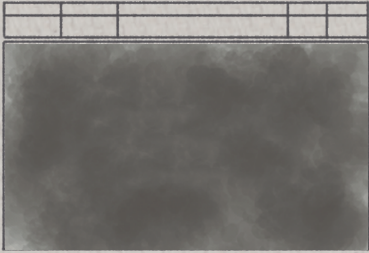
ACTION/SOUND

The Shadow of a huge monster appears in front of the girl.



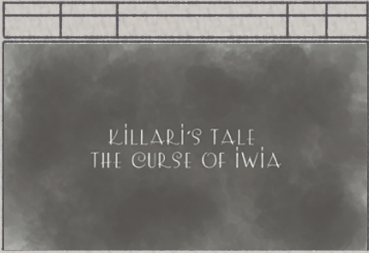
ACTION/SOUND

The monster engulfs the girl and fades out with her, leaving only the BG.



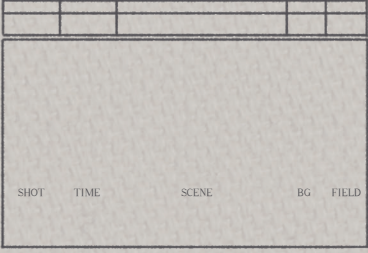
ACTION/SOUND

The image is left alone with just the BG.

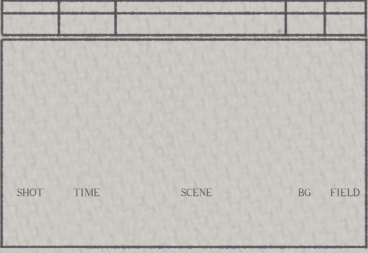


ACTION/SOUND

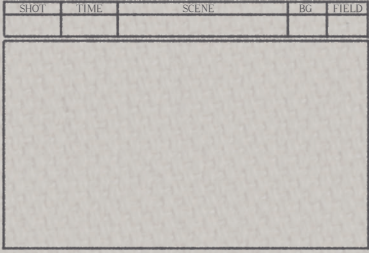
Overprint: Killari's Tale the Curse of Iwia. (Animated Tittle Sequence.) (Fade out)



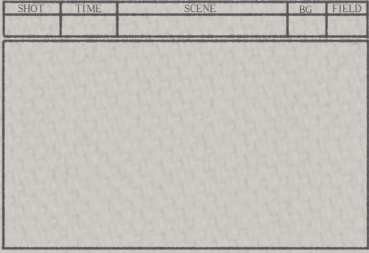
ACTION/SOUND



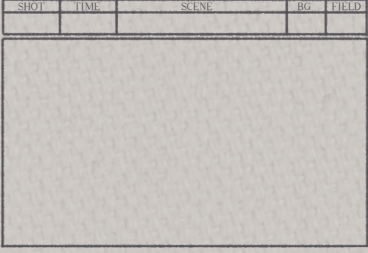
ACTION/SOUND



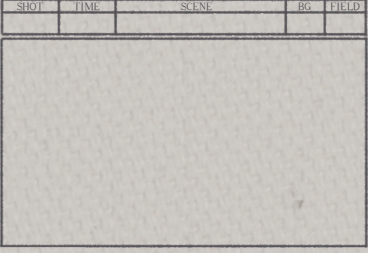
ACTION/SOUND



ACTION/SOUND



ACTION/SOUND



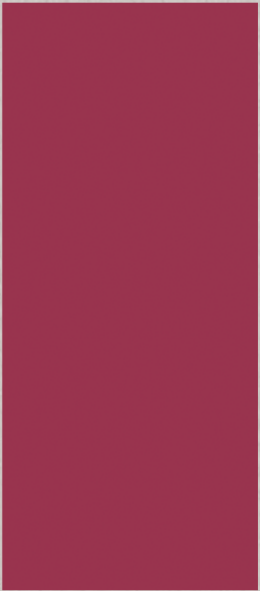
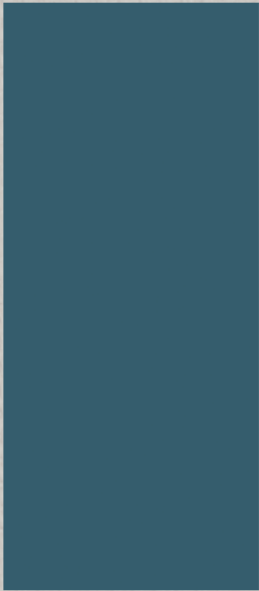
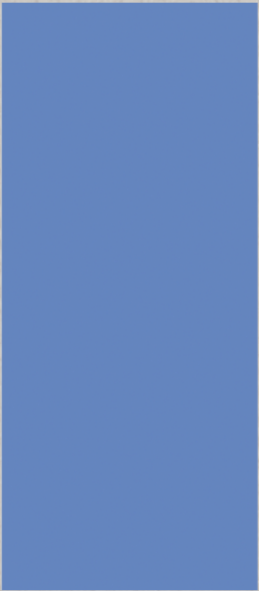
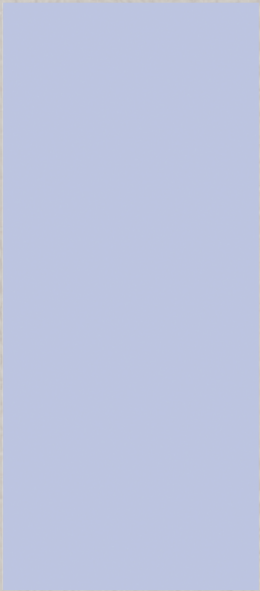
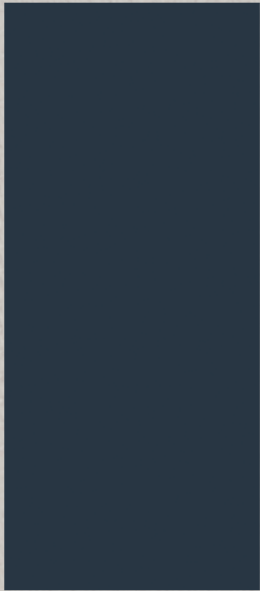
ACTION/SOUND



TEASER COLOR SCHEME



The following are the five main colors used throughout the first half of the teaser. This only applied to the first half and had nothing to influence on the gameplay scenes.



HEX	#2b3840	HEX	#cbd0e6	HEX	#7989bc	HEX	#3f5b6a	HEX	#823548
RGB	43 56 64	RGB	203 208 230	RGB	121 137 188	RGB	63 91 106	RGB	130 53 72
HSV	203 3 25	HSV	229 12 90	HSV	226 36 74	HSV	41 14 0 58	HSV	0 59 45 49



PRODUCTION



TEASER LAYOUTS



For the production of the promotional teaser, it was necessary to break down each of the storyboard scenes into layouts that will help set, arrange and start animating them. Basically the time and camera field were prepared during this stage to use them as necessary when animating the first half of the teaser (story sequence).

S. 01-04 TIME (+:0,7)



S. 05 TIME (+:0,5)



S. 06 TIME (+:0,4)



S. 07-08 TIME (+:0,6)



S. 09-10 TIME (+:0,3)



S. 11 TIME (+:0,3)



S. 16 TIME (+: 0,3)



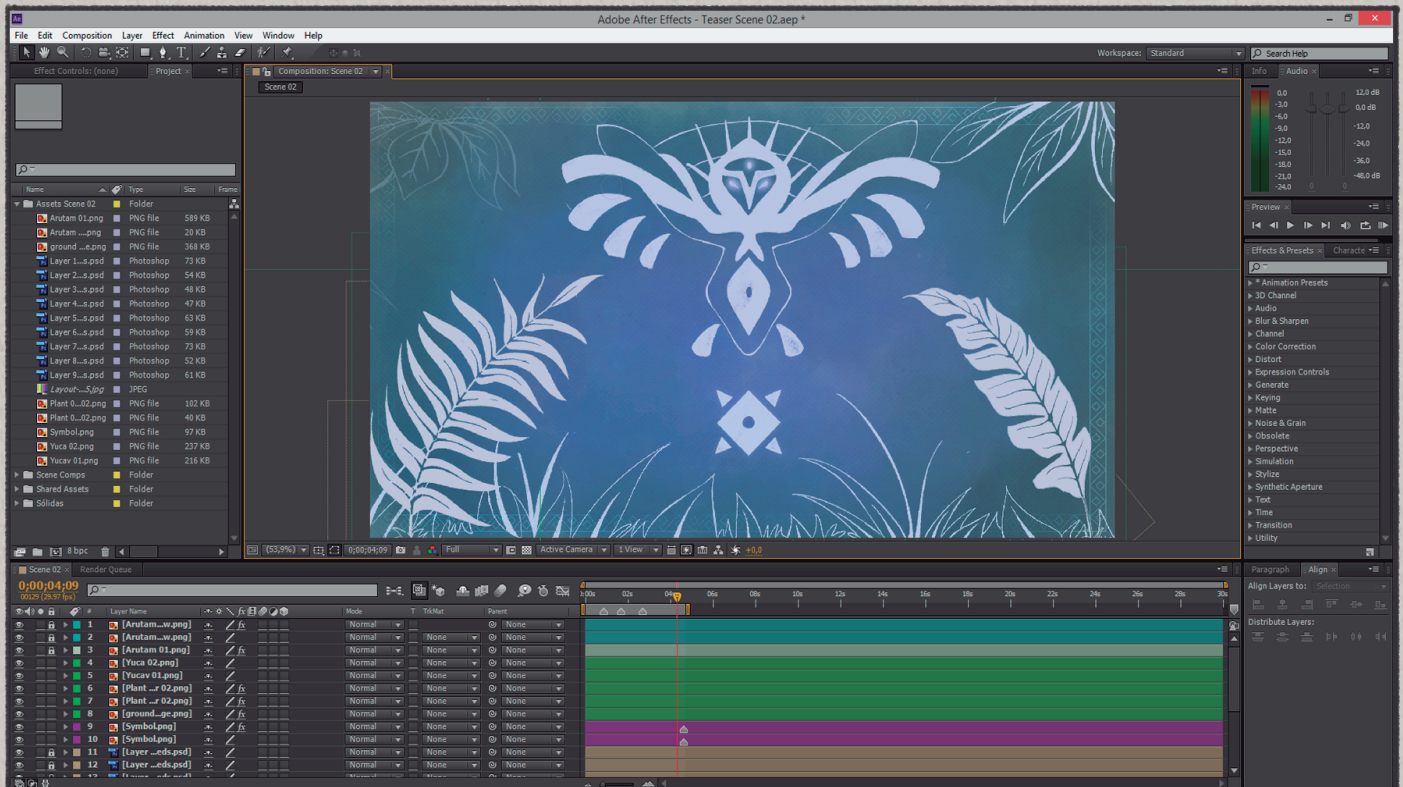
S. 17 TIME (+: 0,3)



PART 01 ASSET ANIMATION



Since the first half of the teaser required a more illustrative look, the use of individual drawn and painted assets in Photoshop was necessary to use the proper brushes and textures. These were later animated in after effects, all being as identical as possible to the layouts. The animation was done using transform properties and in certain cases the puppet pin tool to give the assets the flexibility they needed. Following up is a preview image of how the animation was taken care off in after effects along with some of the assets used for that scene. It was important to label them as OL's and UL's so their compositing in AE can be done faster.



(Figure 06: Asset animation in after effects)



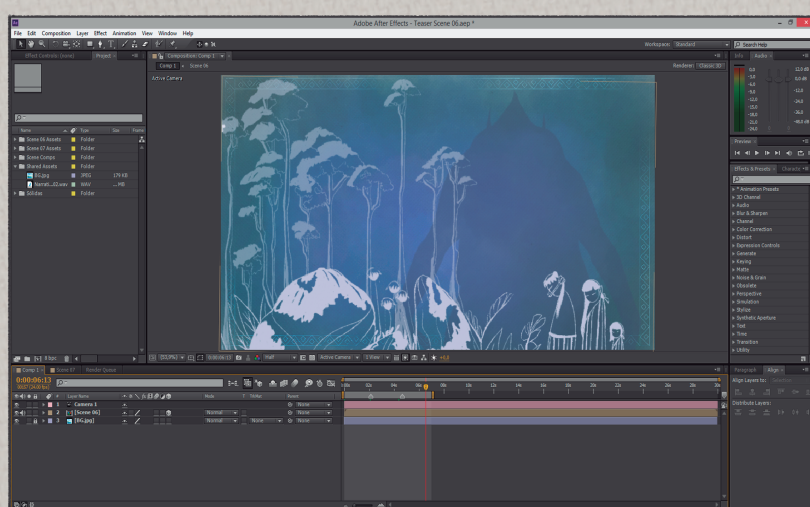
At the same time as the assets were being generated, getting ahead with the voice over of the narration was crucial. By recording Emilie Martel as the voice actress for the narrator of the first half of the teaser, it made it easier to go over it and animate the assets according to her recording. Thus, Radio COCOA's studio was used and then all the audio files were taken care of by using Adobe Audition and correcting Emilie's voice in order to get the desired result.

With this in hand the timing of the assets animation was calculated with more precision and at the same time going with the flow of the narration. Little did one know how helpful previously recording her voice was.



(Figure 07: Voice recording manipulated in audition)

The entire first half had the same background all over again in order to denote and give the viewer the feeling of watching something as if they were turning the pages of a book. Thus the entire BG was this blue and added texture along with a single white frame in order to delimit the animation length and make it look as if it was the frame of a real children's book.



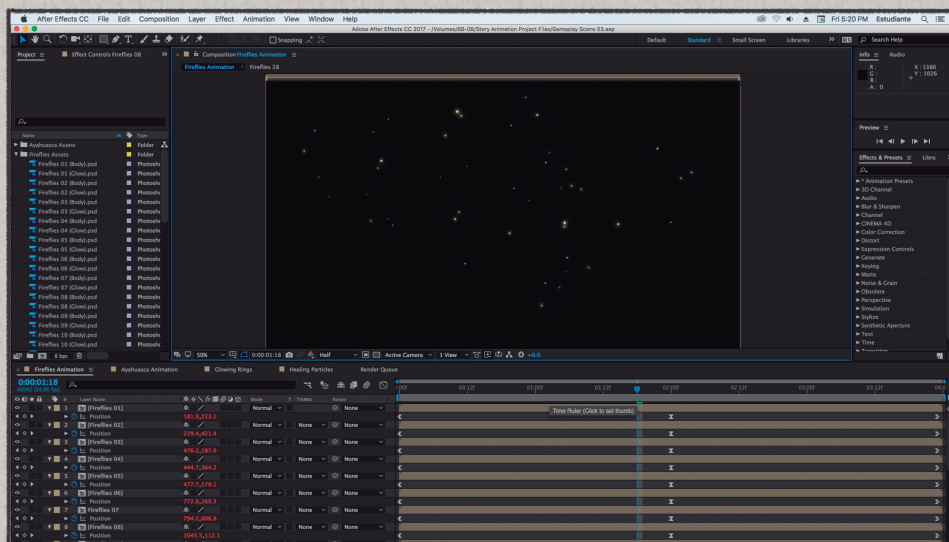
(Figure 08: Animation of scene 05 in AE)



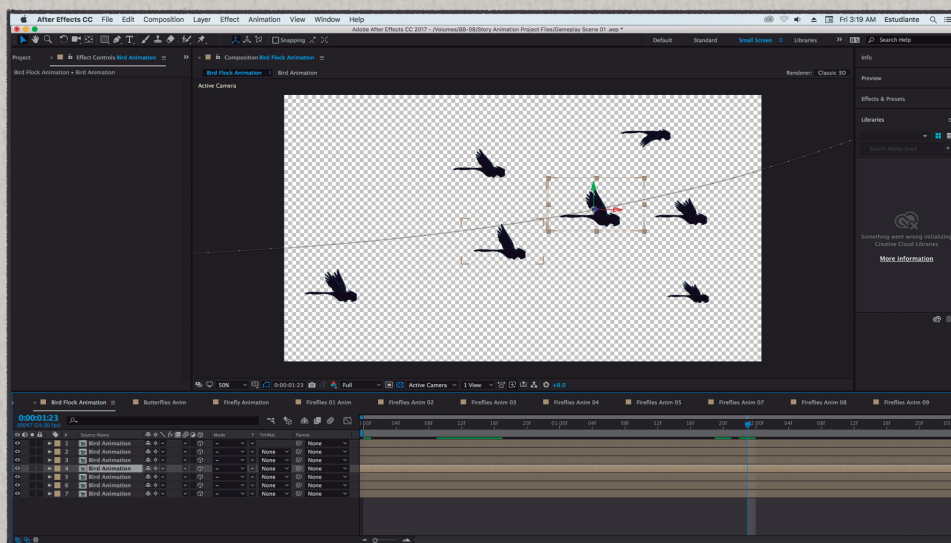
PART 02 GAMEPLAY ANIMATION



The second half of the teaser was composed of a fictitious gameplay, where a full 2D animation style was produced. Considering that one could only produce 130min of animation, three scenarios from the game's concept art where taken to be used as the settings for faking the gameplay. All the backgrounds had key components that were animated as separate assets preserving their original format so that the end result shows the concept art itself being animated. Again, most of the animation was done in after effects for each asset extracted from the concept backgrounds.



(Figure 09: Firefly animation in After Effects, gameplay element)



(Figure 10: Birds animation in After Effects, gameplay element)



Since the overall look of the game is that of a 2d side scroller inspired by Child of Light, the use of traditional media needed to be present when producing the game. Thus, in order to give this characteristic to it, the animation of the girl or the playable character was done in a 2D traditional animation. All of her poses and actions were hand drawn, so that she could stand out and contrast from the rest of the elements and enemies. At the same time giving it that traditional look as what you would see in Child of Light.

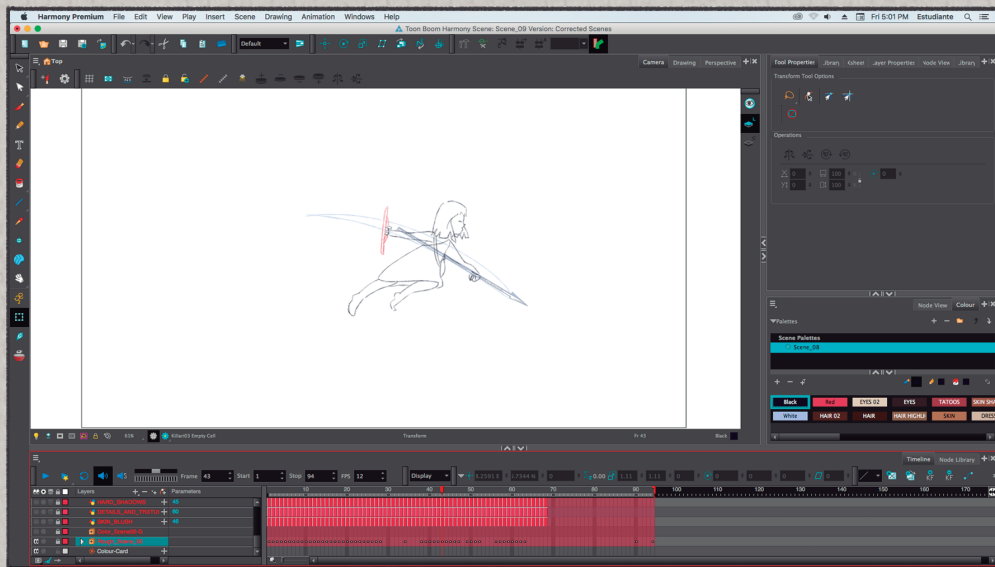
The girl was animated in Toon Boom Harmony Premium as this was the perfect tool for the 2D animation approach. At the same time, all the clean-up and color was taken care off through the same software. Mainly because it allowed for continuous frame by frame in real time control. One of the downsides to consider is the fact that characters as complex as Killari do take a fairly decent amount of time when animating, and they tend to shift to a more 3D looking asset due to its easy animation effort. Having said that, Killari had a different treatment, and as much as one could wish for her end result to be as equal as the original concept her approach was quite satisfactory.



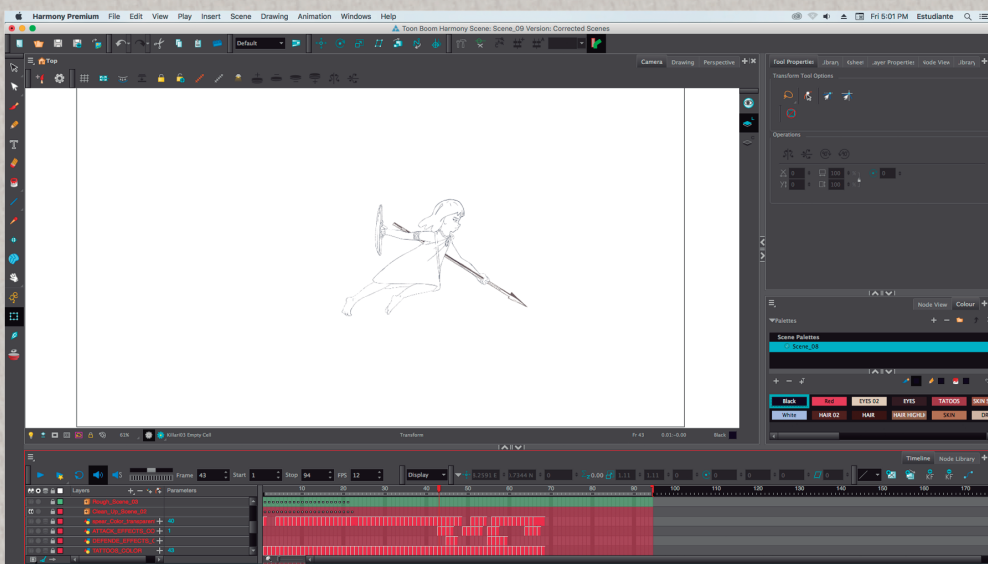
(Figure 11: Gameplay - girl poses animation in Toon Boom)



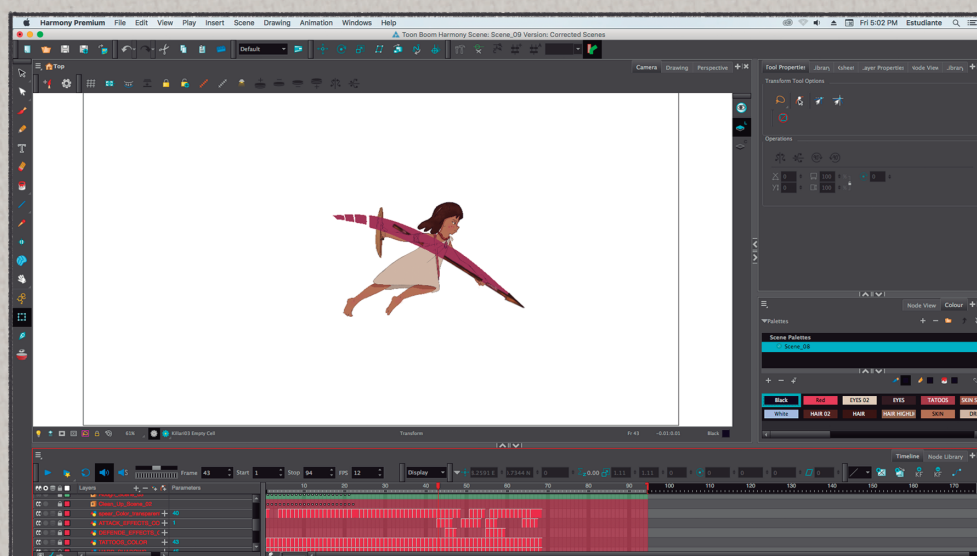
Process steps of animating Killari's sequence.



(Figure 12: Rough animation of killari - gameplay scene 02)



(Figure 13: Clean up of Killari - gameplay scene 02)



(Figure 14: Color pass of Killari - gameplay scene 02)



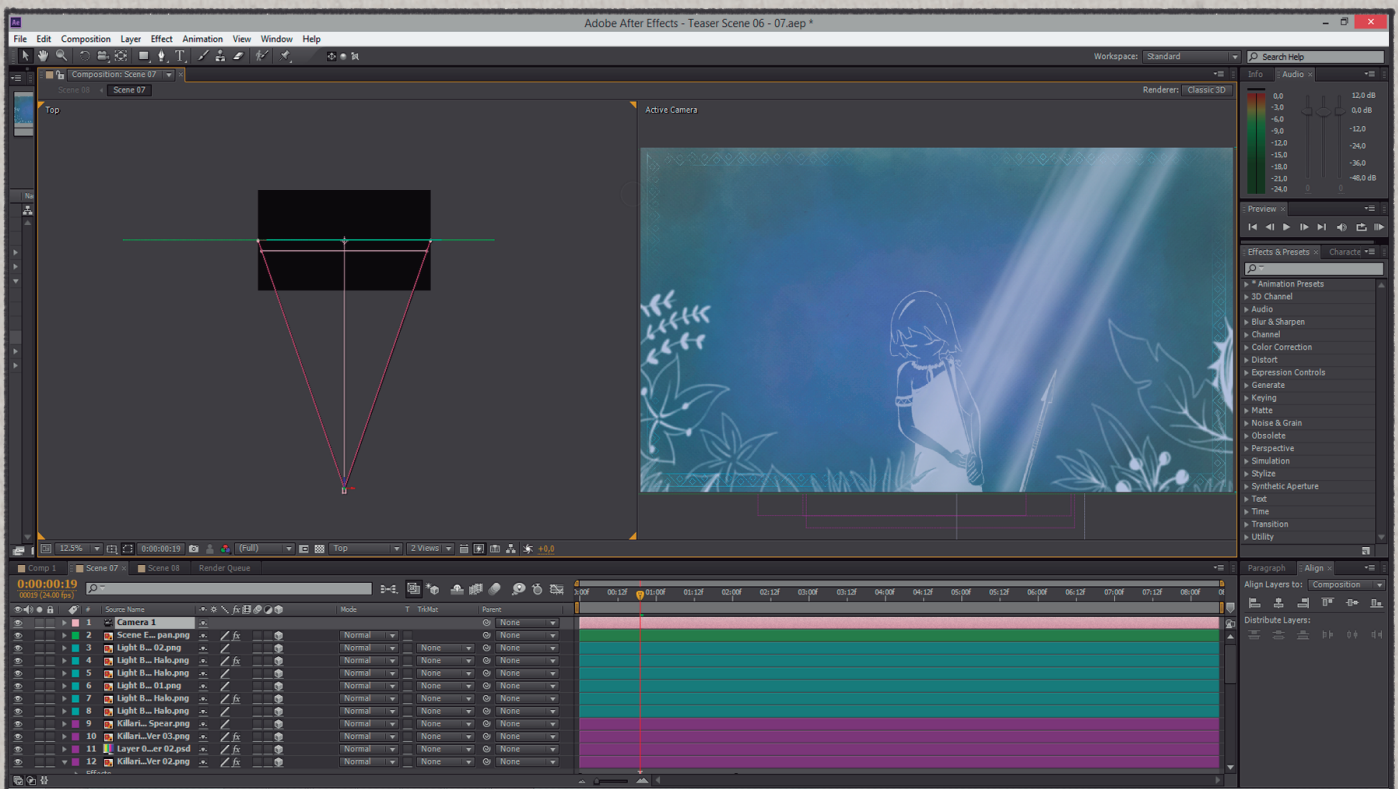
POST~PRDOCUCTION



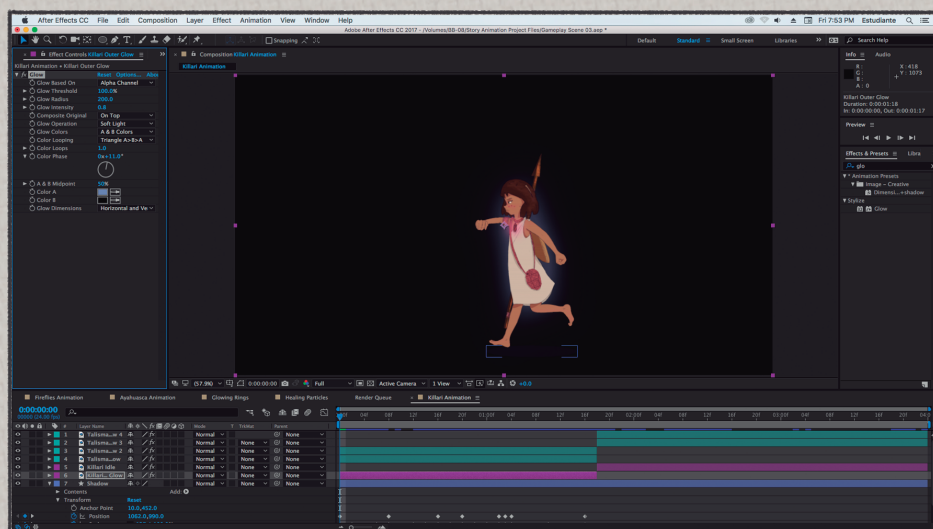
SCENES COMPOSITING



Once all the animation has been produced and every single asset into position, the next step was to composite or unite all of the animations into their respective scenes, backgrounds and camera shot. For the first part of the teaser, (the narrated story) it was key essential to use camera tracking and movement, as the camera pans constantly between scenes. Zooming in and out, panning sideways and up or down, was implemented during this stage with the help of camera layers in after effects.



(Figure 15: Scene compositing with camera track in After Effects)

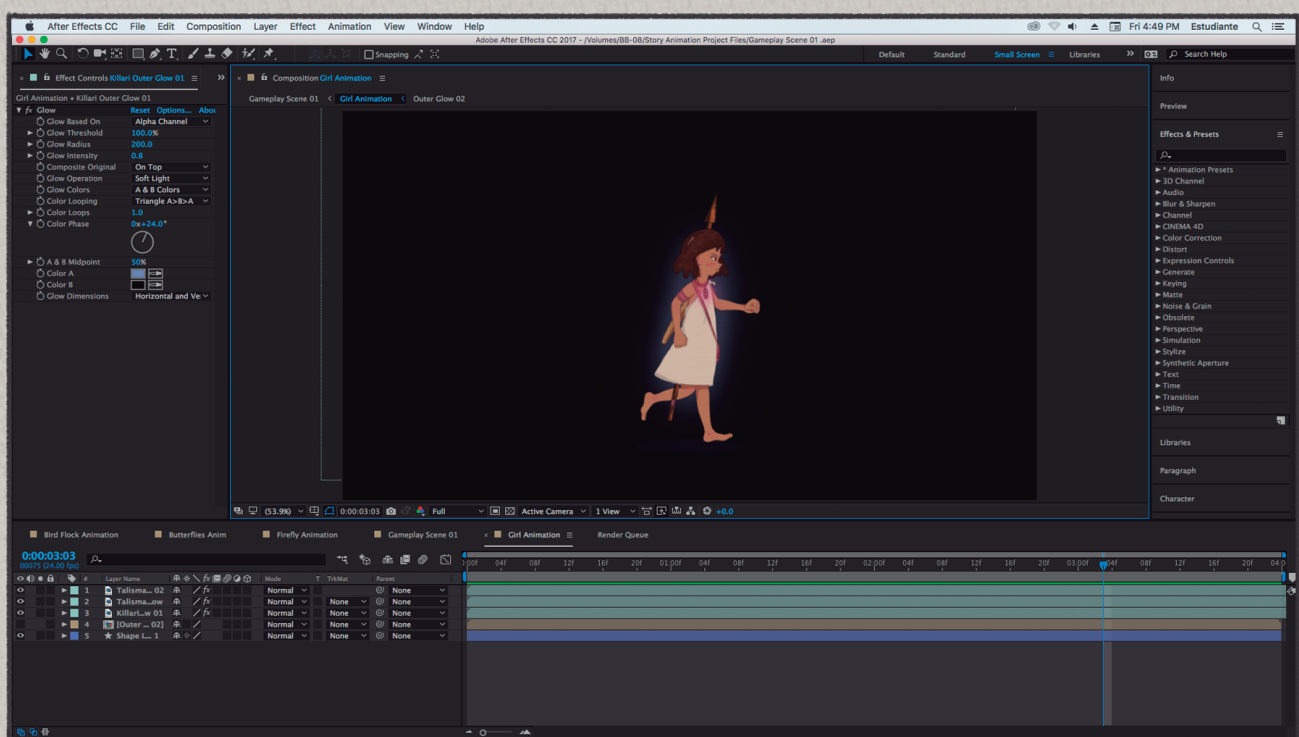


(Figure 16: Scene compositing Killari in After Effects)



For the gameplay scene, it was necessary to break it down into separate key components. One being the rendered animations and another being the scene compositing working with the concept art itself. In this game the actual raw material for the background compositing of each scene was taken directly from the concepts. Each being separated into key assets such as BG's, OL's and UL's trying to preserve the exact quality, texture and style as those in the concept art. Once all of them have been break down, they were all composite into After Effects using the 3D layer properties and camera, to set up a fictitious 3D scene that will fake the game's depth as if it had a multiplane camera.

Finally, once everything has been arranged and composed, it was time to import the character animation as well as other key asset animations done previously for each respective gameplay scene. Regarding Killari's animation she was added a shadow an outer glow and she then was placed into scene according to the storyboard and layout.

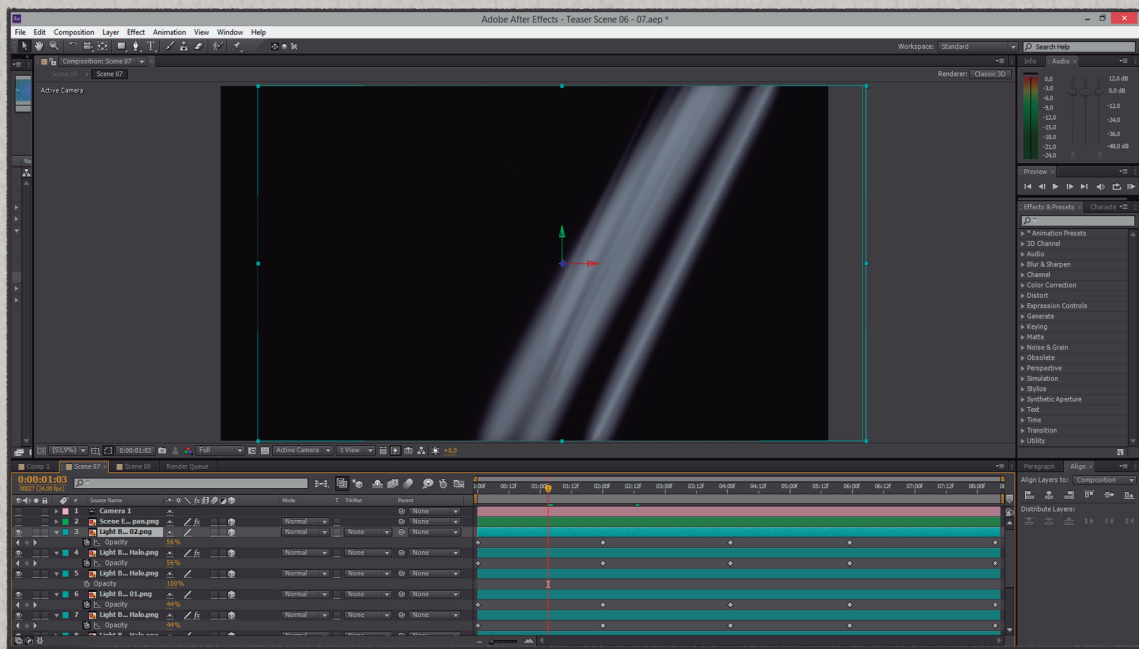


(Figure 17: Gameplay - Girl animation composite glow and shadow in AE)



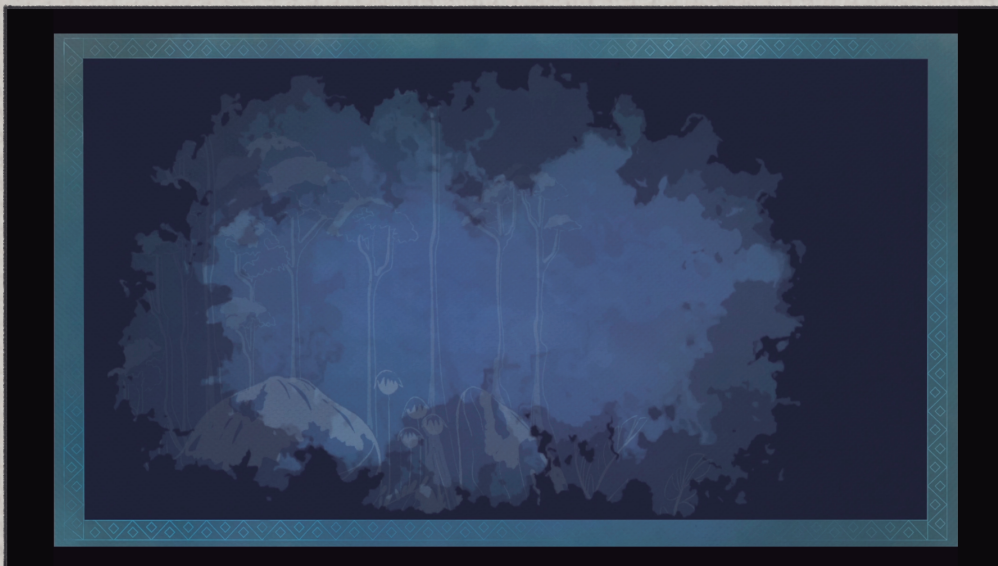
VFX & COLOR CORRECTION

The majority of the teaser didn't rely too much on plug ins or third party footage for visual effects, as it inclines more on the raw aspect of the animation style. Basically, all lighting and effects for both parts of the teaser where done by animating and manipulating the respective asset manually. Like light leaks and glowing effects were key - framed one by one in order to manipulate their reaction throughout the timeline, keeping it as raw as possible to the actual concept art.



(Figure 18: Light effects being manually animated in After Effects)

Although, there were still certain aspects of the animation that required plug ins or pre-sets in order to achieve a certain look, being those, video transitions. But, keeping it as raw looking as possible. One of these examples are the track mattes where the screen dissolves like ink in water.



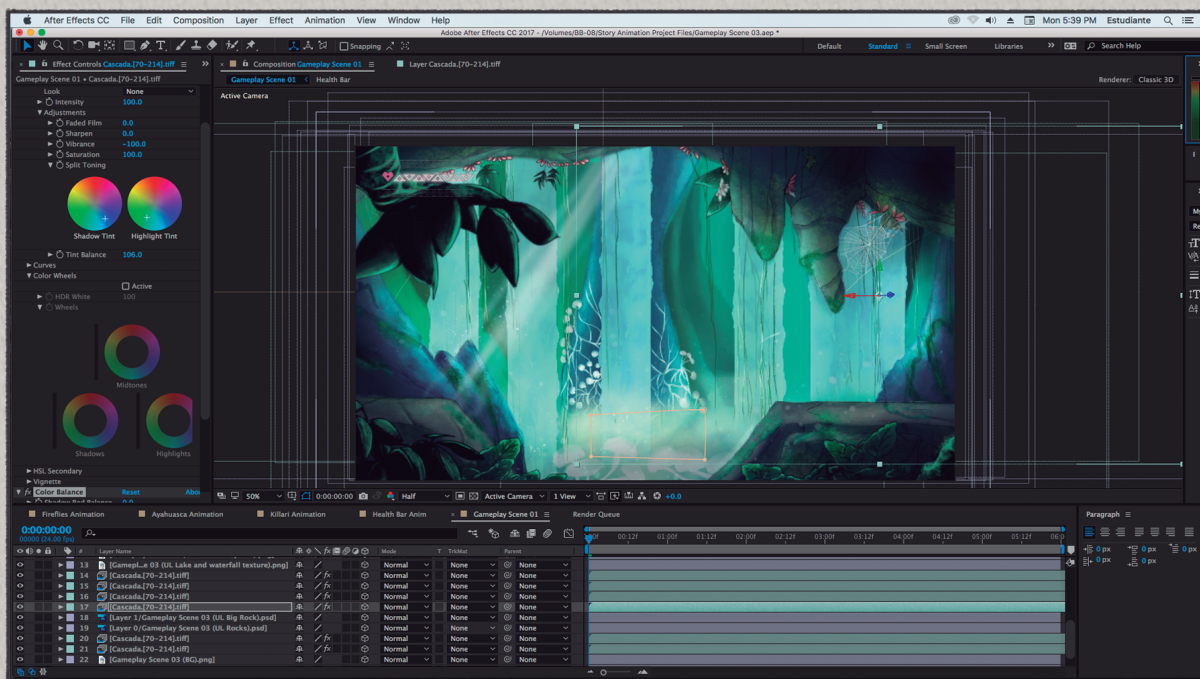
(Figure 19: Track matte transition in After Effects)



Houdini
3D ANIMATION TOOLS

(Figure 20: Gameplay scene 02 - waterfall vfx frame in Houdini)

Another key aspect of the vfx part that needs to be considered, was the indispensable need to use other software in order to recreate the waterfalls of gameplay scene 02. Thus, the work was handled by Luis Jara in Houdini software. Since the game style mandates that it requires as raw and pure looking animation and assets, it was indispensable to make the waterfalls look as if they were from the original concept, which was pretty much well handled by Luis, given the fact that Houdini is a 3D vfx software.



(Figure 21: Gameplay scene 02 - waterfall color correction in AE)

As some assets were imported for the gameplay scenes, they started to lose color profiles and changed into undesired looks. Thus it was important to apply a color correction adjustment filter. This was made possible again in After Effects by manipulating the different tonal and hue values. For instance, to match the color of the original concept waterfalls in scene gameplay 02.



MUSIC AND SOUND DESIGN

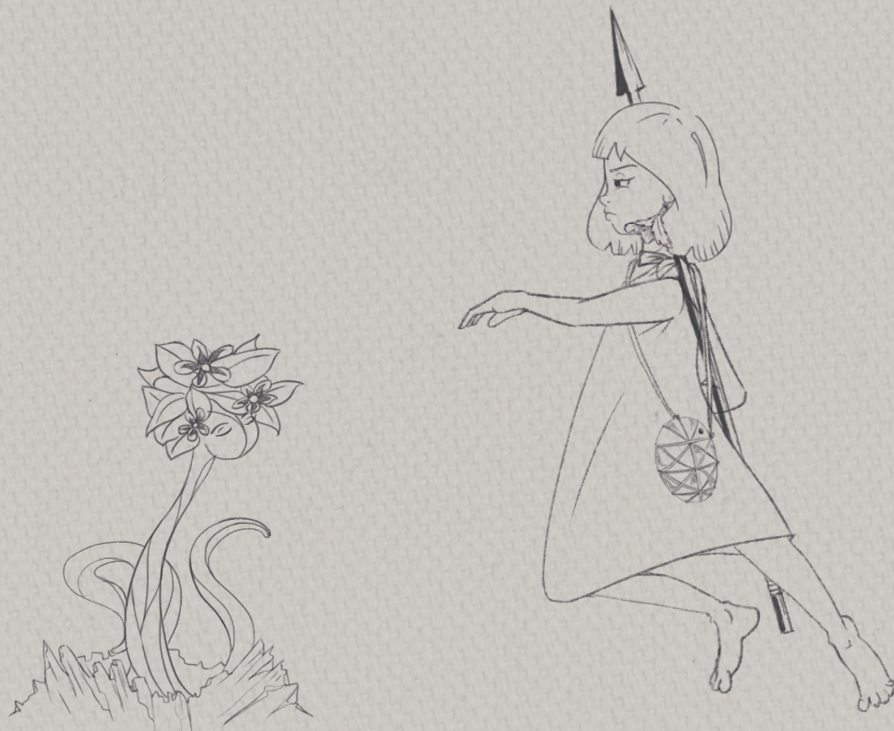


Both the sound design and music, were done by third party collaborators. All sounds were managed by Camila Espinosa who gave the teaser the necessary push to be more characteristic of the amazon rain forest cultures, and the music was licences through Epidemic sound. A website that grants users the facility to download and pay a fee in order to grant any monetization for the use of their music tracks available at their virtual libraries. (See appendix for original copy of the licence agreement.)

In spite of everything, a proper image of the process done by the sound producer is not present in order to keep confidentiality of her work.

Small list of collaborators:

- ◇ Luis Jara - Waterfall VFX
- ◇ Camila Espinosa (Milu) - Sound Design



CONCLUSIONS



To sum up, the final result wasn't entirely as expected. It started off as a project meant to share with an international audience for them to become interested in Shuar culture, yet it ended up being a product focused more on the aspect of entertainment that all videogames need to have. Even so, it is important to note that this game is aimed at both children and adults. It is a game meant to be enjoyed by anyone worldwide, which is how the shift in the project approach came to be. Now it doesn't necessarily teach about a culture in the same way as an encyclopaedia would, but it represents the aspects of a culture within a not so common medium.

The game is intended to be based on a Shuar myth and certain aspects of their culture, but not so much as to greatly teach about this important tribe from Ecuador. Having said that, it is important to clarify that the project and its research itself could dig even deeper, so as to figure out a way to share more about this culture with an international audience while playing a video game, thereby making it more entertaining and perhaps more interesting. By all means, it is essentially recommended to conduct further analysis about how many people would like to play a game that at the same time that it's entertaining, it comes with educational aspects. Thus giving more insight into knowing how much information regarding that particular cultural aspect must be shared to the audience.



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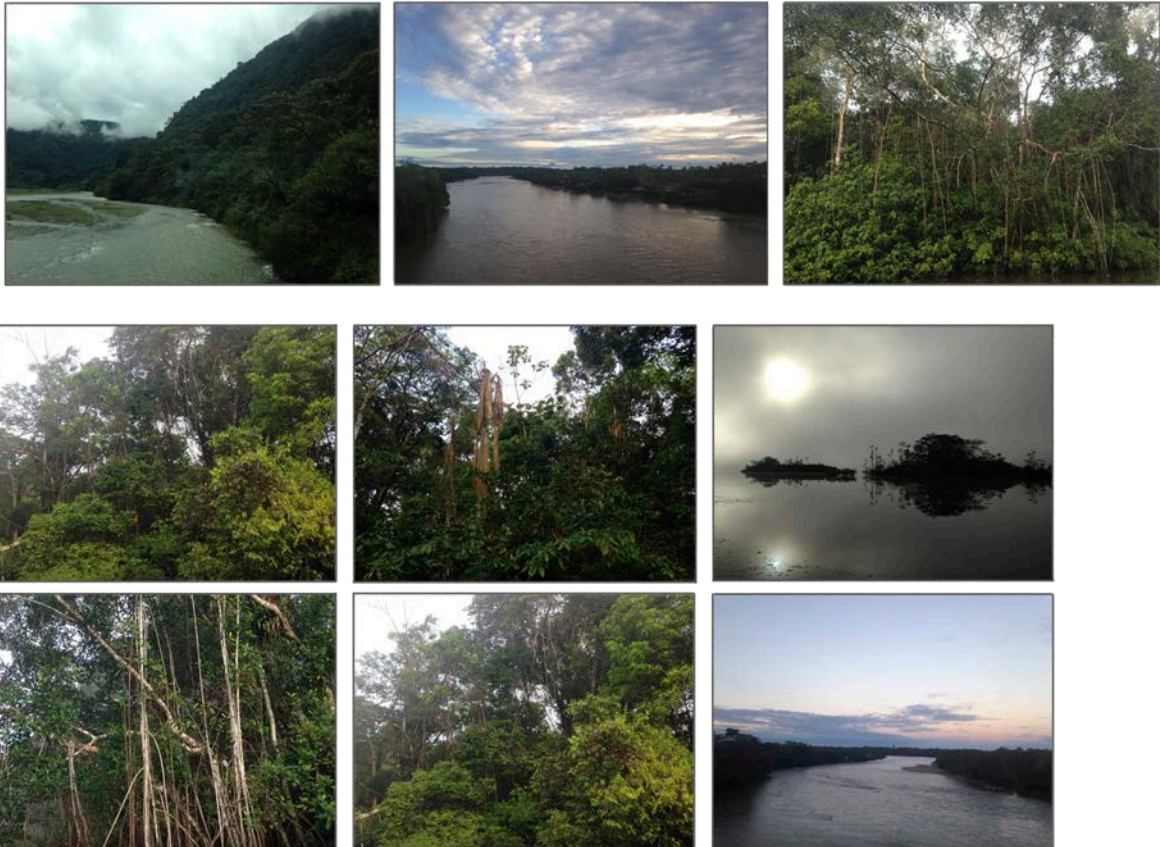
APENDIX TO: MUSEUM VISIT²

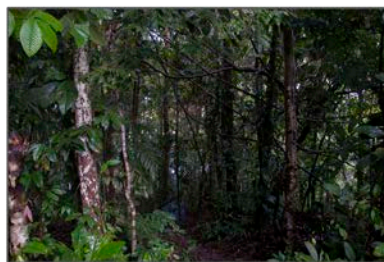
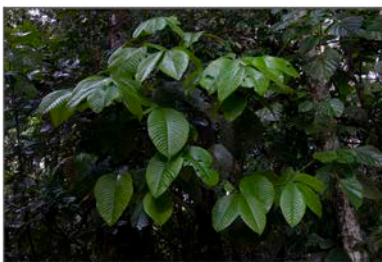
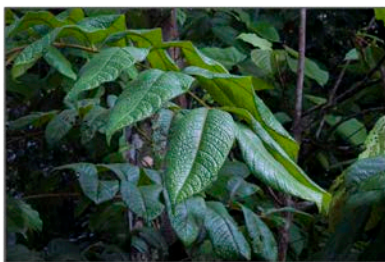
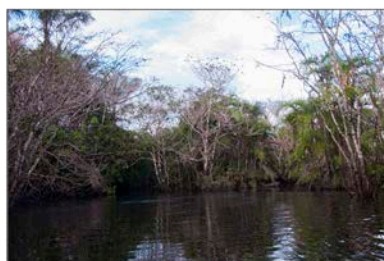
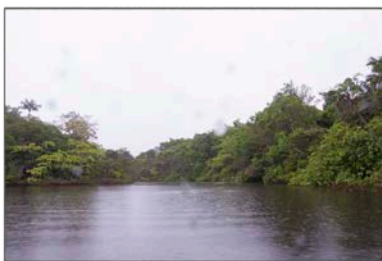
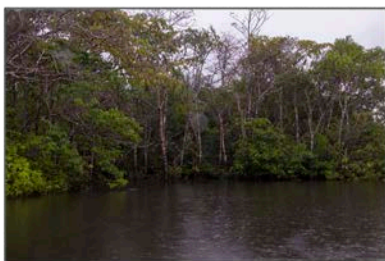
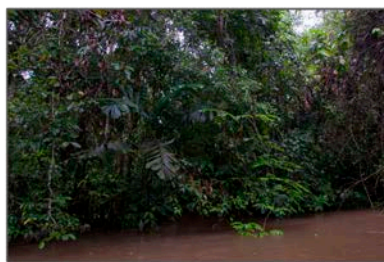
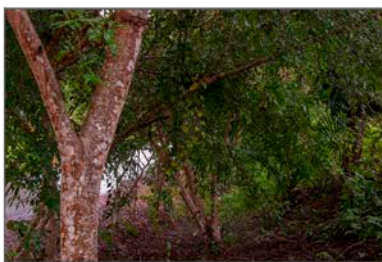
The following is a compilation of photos at the Abya Yala museum, as part of the field research done to get more insight on the Shuar culture.



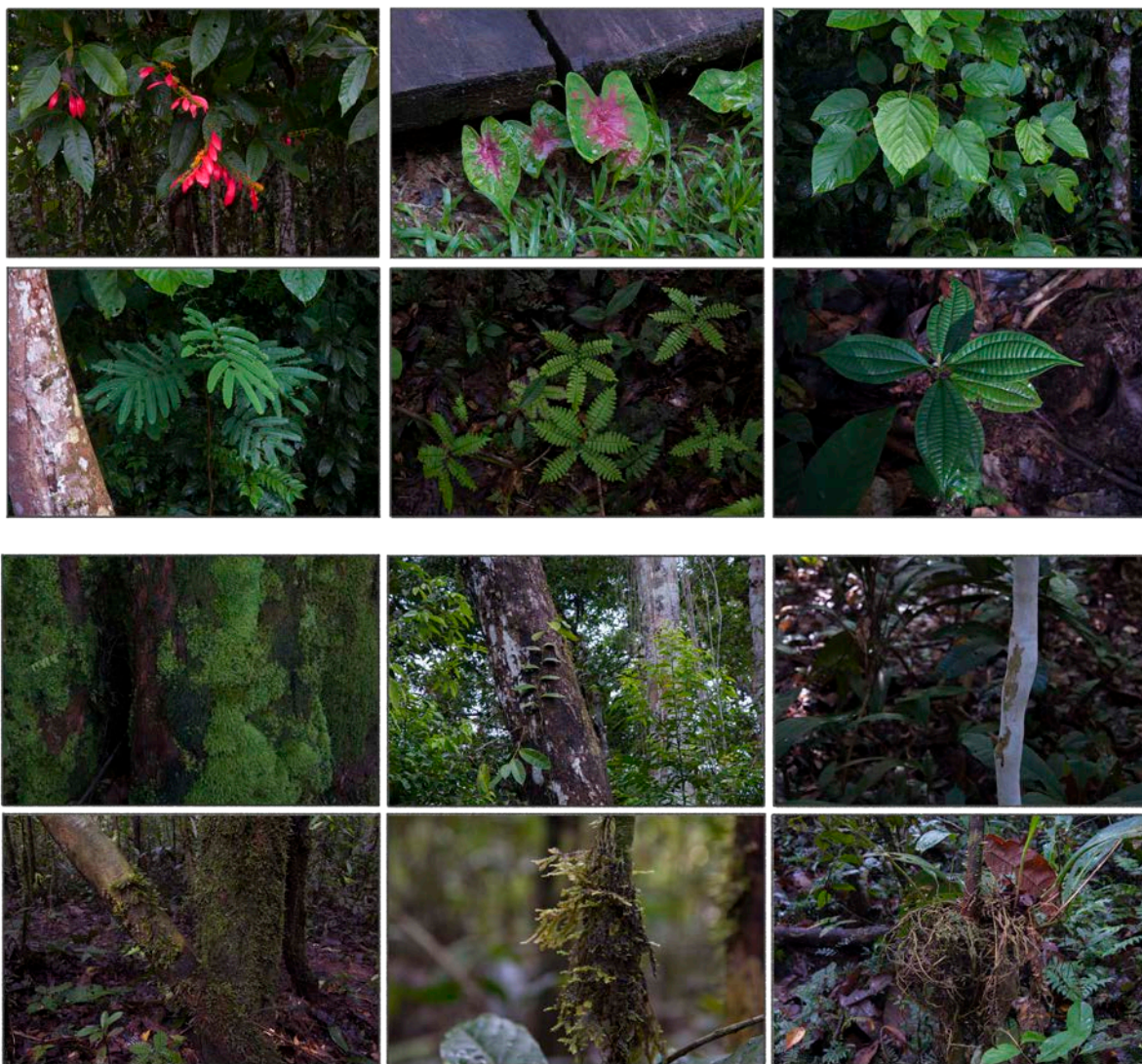
APENDIX TO: FIELD RESEARCH³

The following photos were taken during the field research at the Cuyabeno ecological reserve north east of the Ecuadorian Amazon, which served as reference material for the visual development of the game.









Killari's Tale The Curse of Iwia A 2D Sidescroller Game

By

Nicolás Loza

Based on:
Shuar Mythology

1 PROLOGUE: ILLUSTRATED IMAGE SEQUENCE

The shuar world enters into calamity.

NARRATOR

Long ago, the *shuar* tribe lived happily with the blessing of the divine ones. All ground was fertile and food was never scarce; no one had to suffer from hunger. People lived prosperous lives, filled with peace and joy. But such peace didn't last long. People's greed flourished; ambition of conquest took the lives of many, and wars became endless. Once the nobility of humankind fell, the divine ones cut out all contact with the human world. The infinite and abundant riches came to an end. People had lost divine privilege and power. Then, demonic giants known as *Iwia* swept out of the dark jungles devouring all in their path. The villagers suffered; everyone was taken away by the demons. Chaos descended on the once-peaceful *shuar*; those that escaped were forced to live in hiding, terrified that any day could be their last. Now one single girl stands brave enough to save her parents from the hands of the terrible *Iwia*.

2 INT. KILLARI'S HOUSE - NIGHT

(Image in black) Screams are heard in the background, the sound of people running and fire burning up houses. The image fades in. KILLARI, a *shuar* girl of about 10 years wakes up from the strenuous noise. She finds herself alone.

KILLARI

"Mama... papa?"

There is no answer.

FADE OUT.

3 EXT. VILLAGE - NIGHT

FADE IN.

Killari wanders around the village searching for her parents. There is no one to be found. Silently she approaches an old man.

(IN GAME CUTSCENE)

KILLARI

Have you seen my mama?

OLD MAN

Iwia came, they came and took!
Took away the villagers one by one.

KILLARI

That can't be. Where to? I need to find them.

OLD MAN

Deep inside the jungle; they were taken by the giants. Tossed inside huge bags, I fear the worst!

KILLARI

Don't worry. I must save them if I can?

OLD MAN

Crazy foolish girl, you can't stop what we most fear you'll be devoured by the Iwia.

KILLARI

I don't care, mama and papa need me right now.

FADE OUT.

4 INT. KILLARI'S HOUSE - NIGHT

FADE IN.

(Non-playable Cut scene)

Killari takes a spear, grabs her sack and takes off.

NARRATOR

And so the girl, without her parents took up courage. She grabbed her father's spear and ventured alone at night. The moon

(MORE)

(CONTINUED)

NARRATOR (cont'd)
was white and crescent and the
stars were shining bright.

FADE OUT.

5 EXT. VILLAGE OUTSKIRTS - NIGHT (TERRESTRIAL WORLD)

OVERPRINT: **THE JOURNEY BEGINS**

With spear in hand Killari starts walking into the wilderness.

KILLARI
I'm coming mama...

She then crosses paths with a middle aged lady on the road. Sitting on her knees she offers Killari a meal.

(IN GAME CUTSCENE)

LADY
Come forth child, let's eat,
mother Nunkui made this special
meal.

KILLARI
I'm sorry, but I must save my
parents. The giants took them. Do
you know where they went?

LADY
I'm afraid not my dear.
(Pause)
Are you venturing alone at night
little one? It is not safe for
you outside; the village protects
us, from those terrible Iwia
wandering around.

KILLARI
Don't worry, I'll be fine. I need
to find my parents.

LADY
Oh poor child. Just don't go too
far off OK, and remember to take
a break and enjoy the blessings
of mother Nunkui.

(END OF CUTSCENE)

Killari continues on her journey. Going through the outskirts lighted up with torches, she crosses through some traps and fights against some monsters.

6 EXT. VILLAGE OUTSKIRTS - NIGHT (TERRESTRIAL WORLD)

FADE IN.

Killari is pressing forward fighting and evading the beast of the rainforest. Suddenly an *unkuch* flower sprouts from the ground with flashy noises surprising Killari.

TALKING FLOWER

Please help!

KILLARI

(surprised & confused)

. . . ?!

TALKING FLOWER

What... haven't you seen a talking flower before?! Oh geez I wonder what they teach kids these days. Anyhow, please help my friends; they are being harassed by some snakes. They are those flowers over there. Can't you do something with that spear of yours?

Killari fights and kills the snakes.

(IN GAME CUTSCENE)

TALKING FLOWER

Thank you so much, now they all can live peacefully. Oh! Forgive my manners... I'm Aliqora a magical flower, nice to meet you! What did you say your name was?

KILLARI

Hm. . . Killari.

ALIQORA

That's a weird one... Ok since you helped me out with my friends I think I'll tag along with you until I find a way to repay the favor. I don't know what you are up to but,

(Cheerfully)

what do you say?!

KILLARI

How can a talking salad help me against murderous giants? Besides, I'm going to save my parents so you better not slow me down.

(CONTINUED)

ALIQORA

Oh... this marvelous salad is
faster than you think.

OVERPRINT: **ALIQORA JOINS YOU**

(END OF CUTSCENE)

Killari and Aliqora keep walking through the rainforest. Aliqora warp-sprouts from one place to another alongside killari, and using the power of Aliqora, Killari detects monsters that lurk nearby.

Both keep pressing forward fighting and evading the creatures of the rainforest.

7

EXT. VILLAGE OUTSKIRTS - NIGHT (TERRESTRIAL WORLD)

Walking down a path covered with giant tree barks and endless brambles killari and Aliqora spot a suspicious looking flower.

KILLARI

Hey look talking bud, that flower
is just like you!

ALIQORA

Did you just called me butt?

KILLARI

No... I said bud.

ALIQORA

It's Aliqora to you and those
flowers are called *unkuch*. If you
touch them, their vitalizing sap
will heal your wounds. Come on,
give it a try.

Killari touches the flowers, and its sap flies towards her. Killari regains health.

KILLARI

Blecch!. . .That tastes horrible!

ALIQORA

(annoyed)

Hmp! How rude of you.

Both continue crossing through the lingering rainforest, with its colorful paths and wild grass. They encounter the creatures that lie deep within and face off against the *sumpa*, large human-like lizard warriors.

8

EXT. VILLAGE OUTSKIRTS - NIGHT (TERRESTRIAL WORLD)

Walking down the endless path, fallen trees are scattered all over and dying plants are everywhere. Suddenly a giant demon is seen walking past the mountains, in the background plane. Carrying a huge bag the monster lurks in search for something.

ALIQORA

(Whispers)

Is that one of the giants that took your parents?

KILLARI

Those monsters will pay for what they did. Come, plant! We must hurry!

ALIQORA

Killari wait!

All vegetation lies on the floor crushed down.

ALIQORA

This is terrible, what happened here?!

Both come across the strange *nantar altar* and Aliqora warp-sprouts directly to it.

ALIQORA

Hey! Do you know what this is?

KILLARI

...

ALIQORA

This is a *nantar altar* human child. In ages past, when even the mountains were young, the wisest among your people prayed here for the divine ones to grant them a bountiful harvest. But even they knew not the power of these stones. This one seems to have dried out. Look around and see if you can find something to ignite it with!"

While searching; nearby glowing fairies start to appear, they follow killari and she guides them back inside the stone. The altar glows bright and *unkuch* plants start to sprout.

ALIQORA

There! It worked . . . now all you need to do is kneel down. Go

(MORE)

(CONTINUED)

ALIQORA (cont'd)
on, make a prayer and feel the
energy of Nunkui.

Killari steps in and says a prayer. The whispers of a goddess in a strange language are heard, all of her wounds are healed up and the game is saved.

(IN GAME CUTSCENE)

KILLARI
Aliqora! What is happening to
me?!

ALIQORA
Remember to take a break once in
a while, and be healed up by the
blessings of mother Nunkui.

KILLARI
I feel quite refreshed now, let's
keep on going.

ALIQORA
Hold it right there! We need to
devise a plan; You can't just go
off like a pumpkin rolling down a
hill!

KILLARI
(with her cheeks puffed)
Hmp. . .!

ALIQORA
You're pretty smart for a
vertebrate, so why don't we just
stop and think for a moment. If
you want to save your parents, we
need to see how we can beat those
hideous giants. I bet there is
someone who can teach you the
mystical powers of this world.

KILLARI
Yes! And I can then save mama and
papa.

ALIQORA
First things first, we need to
find a way to protect yourself. I
can't always be around to cover
for you. Here take this

Aliqora warp-sprouts to the nearest tree and takes a slice
of bark, shaping it into a shield.

(CONTINUED)

ALIQORA

With this *tantar* you'll be able
to guard against the strongest of
hits.

Killari takes it eagerly.

KILLARI

With this in hand I'll be able to
stop my foes. Off we go! But
where?

ALIQORA

The eldest of trees speak of a
forgotten human like you, deep
within the swamp. They say he is
wise. Maybe he knows something
that can help you in your quest.

KILLARI

Then what are we waiting for...
off to my parents rescue.

Both rush out of camera.

FADE OUT.

9

EXT. DEEP RAINFOREST - NIGHT (TERRESTRIAL WORLD)

FADE IN

OVERPRINT: **INTO DEEP BRAMBLES**

Killari and Aliqora enter the deep rainforest. The night
becomes darker and a heavy rain crushes down. Hidden in
the shadows four glowing orange eyes appear in the middle
plane.

ALIQORA

These trees don't know me.
Something is wrong here...

KILLARI

What do you mean? Aaaagh!

Aliqora is thrust backwards. The *Apachi* appear,
humanoids with two faces covered under white animal fur.
They start chasing after Killari not giving any rest.

(IN GAME CUTSCENE)

ALIQORA

This is horrible. We can't outrun
them. What should we do?

Aliqora stops abruptly and warps towards the enemy
striking and paralyzing them. The chase is over.

(CONTINUED)

ALIQORA
Now kill them!

(END OF CUTSCENE)

Killari rushes towards the enemies and strikes them down with her spear.

OVERPRINT: **YOU CAN NOW SEND ALIQORA WITH HER WARP-SPROUT TO PARALYZE YOUR FOES.**

KILLARI
Are you alright Ms. Stem?

ALIQORA
Quit with the titles ok, It's
Aliqora, remember?

They keep advancing through the marsh under the heavy rain. Using Aliqora's new power they stop more *Aapachis*.

10 EXT. DEEP RAINFOREST - NIGHT (TERRESTRIAL WORLD)

Through the dark marsh only lighted by the bioluminescent plants and fairies, Killari and Aliqora suddenly spot a giant demon walking pass the trees in the middle plane. The huge Iwia is taking all animals and plants into his *shinkra* (bag.) While advancing, Killari stays indifferent.

ALIQORA
Why you! You! Killari, look! The
demon, the horrible demon is
taking away my friends can you
see it.

KILLARI
. . . Papa, mama. . . Quick
Aliqora! We must hurry to the
forgotten one your trees speak
of.

They keep on going, evading the apachi, and by using Aliqora's warp-sprout strike, they deactivate some blood sucking *Kurichip*; Iwia's traps.

11 EXT. SWAMPS - NIGHT (TERRESTRIAL WORLD)

Reaching the inner swamp, both Killari and Aliqora approach two dim lighted torches that illuminate a single house.

12 INT. TSENTSAK'S HOUSE - NIGHT (TERRESTRIAL WORLD)

Killari and Aliqora enter the house.

(IN GAME CUTSCENE)

KILLARI

Hello! Is there any forgotten one
in here?

TSENTSAK, an older-looking shaman overly decorated with
tattoos, feathers and tsantsa heads (shrunk heads) around
his waist, comes out of a room with a staff in hand.

TSENTSAK

Who are you calling forgotten,
have people really misremembered
me all this years?

(Pause)

Oh? a human child disturbs the
home of Tsentsak the Mighty, last
of the Uwishin, Lord of the
Southern Jungle.

ALIQORA

More like Lord of the smelly
swamp..

TSENTSAK

Impertinent plant! I could make
you into cole slaw with but a
wave of my hand, but you're not
worth the bother. Now, child,
waste my time no more. Why do you
seek the great Tsentsak?

KILLARI

Mister! Would you kindly take
pity on myself, a lonesome child
in search of her parents. I need
to save them from the hungry
tummies of Iwia.

TSENTSAK

Foolish girl! I have no time for
such idle quests! I left the
rescuing business long ago,
before you were born and before
your friend here was so much as a
sprout.

ALIQORA

We have wasted our time here,
Killari. This old human is as
bitter as cactus soup. Let's go.

(CONTINUED)

KILLARI

(with her head down)

Wait... Please your greatness!
They are my only family.

She takes a pendant out.

KILLARI

This... is the only thing I have
of mama and papa.

(Sobbing)

I don't want to loose them... I
don't want to be alone!

Killari starts to cry.

TSENTSAK

Hmmm. . . Sorry for my rudeness,
it's been ages since I've talked
with anyone. The giants are
powerful enemies indeed. You will
need more than the help of a
talking plant, and even more help
than even I, last of the Uwishin,
can give you. You must speak
to Nunkui. Yes, yes, that's it.
Nunkui. Only she can give you the
power to rescue your parents.

KILLARI

(wiping her tears)

I will do it. Where can I find
this Nunkui?

TSENTSAK

Where can you not find her?
Nunkui is all around us. But, you
might as well seek for the other
two. In the black depths of the
waters, you will find the divine
Tsunki, at the airy sky realm you
will get to divine *Ayumpum*, and
deep in the heart of the earth
beneath your feet you will reach
our divine *Nunkui*. If they find
you worthy, they may share with
you some of their timeless power.

KILLARI

I got lost mister.

ALIQORA

She's not the only one... You've
been in the jungle too long old
vertebrate, so how do you suppose
we find these places?

(CONTINUED)

TSENTSAK

Here is a map to the forgotten places of the world and the realms of our divine ones. Use it well, child.

Tsentsak hands over the map.

OVERPRINT: **YOU HAVE ACQUIRED THE NUNKAI MAP.**

KILLARI

I'm very grateful Mr. Tsentsak please look after the swamp.

TSENTSAK

One last thing young child. You will need to speak with the spirits along your journey. They can guide you, warn you and even aid you at times. Without the spirits, you will never find what you seek.

KILLARI

How do I do that?

TSENTSAK

I will open the door for you. Hold still, brave one.

Tsentsak opens his sack and with a pale reddish clay marks the face of Killari with intricate patterns. He whispers some words in a mysterious language and a bright light surrounds killari, followed by a striking wind blow.

OVERPRINT: **YOU HAVE ACQUIRED THE MYSTIC POWER. NOW YOU CAN COMMUNICATE WITH THE SPIRITUAL WORLD.**

KILLARI

I can hear talking, mister. They are whispering to my ears.

TSENTSAK

This marks are the gateway to our spiritual world. Their mystical power is within you. The voices of the animals and fairies are at your side. Listen to nature talking through you.

KILLARI

Thanks, mister, I'll treasure it.

Killari, with her new facial tattoos walks away. Aliqora follows behind.

(END OF CUTSCENE)

13 EXT. KUNAK'S SWAMP - NIGHT (TERRESTRIAL WORLD)

Outside the rain has stopped and the crescent moon shines bright.

ALIQORA

I'm glad that Tsentsak guy helped us out. So... we must get those powers first. Why don't we start off at the land of the waters? My fronds could use a good soaking.

A nantar altar lies dried out. With the mystic power Killari listens to the fairies and brings the spirits back to activate the dying stone. Both of them head towards the river bank fighting monsters and evading traps.

14 EXT. SACRED WATERFALL ENTRANCE - NIGHT (TERRESTRIAL WORLD)

Fighting *Sumpas*, *Apachis* and *jencham* (humans transformed into bats) Killari and Aliqora reach a river with a strong current.

KILLARI

Now how do we get pass this torrential current?

ALIQORA

Let's warp-sprout through these rocks. . . Oh, sorry, you can't.

Using the mystic power Killari speaks with the animals who guide her through the safest path towards the waterfall.

ALIQORA

As far as I know, the entrance to *Tsunki*, divinity of the waters, lies beyond that huge waterfall. Try not to slip away!

Suddenly, a huge and terrible Iwia approaches on the same scene and starts chasing them, running through fallen debris and broken canoes.

ALIQORA

Run girl! Run! Isn't that the same Iwia we saw before?

The huge monster roars and stomps making the ground tremble. Animals and birds escape from the scene and a lost sloth bear runs alongside Killari.

(IN GAME CUTSCENE)

The bear trips and Killari turns back to save it. Aliqora shouts.

(CONTINUED)

ALIQORA

Killari!

She then warps back towards killari and with all her might sprouts a huge stem slowing the Iwia. Killari stands up and continues to run. The bear is nowhere to be found. Reaching the dead end of the roaring waterfall, killari and Aliqora stand still.

ALIQORA

Now what do we do?!

The Iwia gets closer with every step. Suddenly, the waterfall splits in two, and both killari and Aliqora enter the cave. The waters close and the Iwia is left behind growling and yelling in anger. The bear approaches killari and bows down in gratitude.

KILLARI

Mr. Bear did you open the waterfall? I'm so thankful! I shall never forget your kindness.

The bear disappears like an illusion in the air.

ALIQORA

You did a great thing out there girl. Who would've guessed the bear was actually a spirit of the forest.

KILLARI

Thank you Aliqora!

Killari hugs Aliqora tightly.

ALIQORA

Whoa whoa... hey! Stop that! You'll bruise my leaves!

ALIQORA

Aliqora sprouts more stems and pushes Killari back.

Killari nods with disappointment.

KILLARI

. . .

She then walks away leaving Aliqora to blush alone in the cave.

ALIQORA

Hey! what are you doing? come back here!

Aliqora warps away.

FADE OUT.

15 INT. SACRED WATERFALL - NIGHT (SUBAQUATIC WORLD)

FADE IN.

OVERPRINT: **SEEING THROUGH FAIRIES**

Inside the waterfall a huge cavern spreads. With stalactites and stalagmites the presence of plants and vegetation is scarce. Killari spots a *nantar* altar and activates it; she makes a prayer regaining her energy.

Moving deep into the caverns, they face electric eels, enormous anacondas and subterranean giant bats. As they keep on descending the light starts to fade.

KILLARI

What is going on? I can't see!

ALIQORA

There is no light here. Need to find another way through.

KILLARI

I can't even hear the sounds of the spirits. Oh, what to do. . .
I'm getting scared.

(IN GAME CUTSCENE)

As the last dims of light fade away followed by pitch darkness, Killari freezes into position and starts to sob.

ALIQORA

Hey, quit that yapping and get a hold of yourself! you are stronger than this. Here. . . I think it's about time for you to know this. That necklace you are carrying is called a *Nantar* talisman. It was passed down to you, humans, in the old days for a good harvest, but I doubt your kind actually knew its true power and meaning.

(Pause)

Here, let me activate it for you.

Suddenly a reddish light starts to glow from within the necklace.

OVERPRINT: **ALIQORA RESTORED THE NANTAR TALISMAN POWER**

(CONTINUED)

KILLARI

What is this light Aliqora?

ALIQORA

Use that talisman to find your way through the darkness. Search for the glowing night-fires and make them sprout to reveal your path.

Killari grabs the talisman, closes her eyes and puts it towards her chest. A reddish flickering light starts to glow and hidden vegetation starts to sprout, revealing bioluminescent plants.

ALIQORA

That thing you are carrying holds the essence of Nunkui herself, mother of all creation. Its power is one of a kind and now it's yours to keep. Put it to good use human.

(END OF CUTSCENE)

With the talisman in hand Killari ventures onward using the power to see through darkness.

16 INT. SACRED WATERFALL - DARKNESS (SUBAQUATIC WORLD)

The fairies of the bioluminescent plants dance along in the black emptiness, both Killari and Aliqora follow them.

KILLARI

(amazed)

Waahhh... the lights... are pretty. I could stare at them for ages.

ALIQORA

Just remember to stay focused. One wrong step and we are done for, don't lose sight of the night-fires.

KILLARI

I never knew such beautiful flowers existed down below. Mother Nunkui sure knows her stuff.

Walking cautiously, through dead ends, fallen platforms and dangerous holes, they reach the far end of the caverns. The water starts to rise.

17 INT. UNDERWATER GROTTO - DARKNESS (SUBAQUATIC WORLD)

Inside, everything is submerged and they come across another *nantar* altar, sitting alone encapsulating the only air bubble. Killari stands still. Within the depths of the chamber everything is illuminated by the bodies of water serpent turquoise dragons.

KILLARI

This is so amazing! Wait 'till I tell mama and papa know about this place.

ALIQORA

Hush, vertebrate! Those dragons have been dreaming since I was but a seed. Disturbing them might be our worst bet.

KILLARI

Sleeping dragons or not, I can't even step outside. This altar is the only thing letting me breath. How are we gonna make it across?

ALIQORA

Look! I can make floating bubbles with my leaves to keep you safe. We must be swift, however! I cannot fight the current for too long.

Using Aliqora's air bubble Killari walks through the massive underwater chamber. Suddenly they are attacked by strange snake-like water forces.

ALIQORA

Look out! I don't know what those are but I don't like the looks of them!

Jumping from bubble to bubble, killari dodges the water disturbances.

(IN GAME CUTSCENE)

Coming to a halt, she uses her mystic power.

KILLARI

I hear them Aliqora, they are calling to me.

ALIQORA

What? Who is calling?

(CONTINUED)

KILLARI

The dragons. . . The bad
thoughts, they want them gone.

Then a voice is heard from within the chamber.

UNKNOWN

purify their thoughts in the
nantar altar.

(END OF CUTSCENE)

Using her mystic power, Killari resonates with the water disturbances and guides them towards the altar.

(IN GAME CUTSCENE)

With a strong pulse the *nantar* altar purifies the last one. The serpent dragons cease their chaotic whirl and start to swim in rhythmic flows. The mysterious voice is heard again.

UNKNOWN

My humble thanks for saving my
children; I am in your debt,
small human.

Suddenly, a huge water serpent dragon emerges from deep within the grotto.

TSUNKI

(With a noble female voice)
Nice to meet you, I am Divine
Tsunki, mistress of the deep.

(Pause)

For a long time, my children have
been as you saw; confused,
tormented by the chaotic thoughts
that came to them from humans
along the river. These dark
dreams caused them to lose their
harmony and thrash about in the
depths.

(pause)

You just freed them from their
prison and I don't know how to
thank you. Please ask for
anything and I will grant your
wish, if it is within my power.

KILLARI

Oh great Tsunki, grant me the
power to save my parents from the
terrible Iwia!

(CONTINUED)

TSUNKI

Little human... Be wary. The Iwia
are not to be taken lightly.
Their scorching fire and
insatiable hunger have consumed
most of the world. With my power
alone you will not defeat them.
Still I shall grant your wish and
hope you can save your parents.

With all her wisdom and the purifying waters of the
grotto, the great water serpent Tsunki fuses her powers
into one potent and yet small water sphere, handing it to
Killari.

**OVERPRINT: YOU HAVE GAINED TSUNKI'S SACRED WATER, THIS
WATER HAS HEALING PROPERTIES AND NEVER RUNS OUT.**

TSUNKI

This is the *entsa* sacred water.
Use it to heal even the most
corrupted life forms.

Killari stores the sacred water inside her sack, glowing
in a turquoise bright color.

TSUNKI

Now, let me take you to the
surface.

FADE OUT.

18 EXT. SACRED WATERFALL ENTRANCE - NIGHT (TERRESTRIAL WORLD)

FADE IN.

OVERPRINT: THE VALUE OF A FRIEND

Killari and Aliqora wake up atop the sacred waterfall. The
moon at its last quarter shines brightly and Tsunki's
voice is echoed in the distance.

TSUNKI

(Echoed from afar)
Seek out the other divinities in
their realms. Only they can grant
you more power to face the
dreadful demons.

ALIQORA

Well that went better than I
expected. Where to now my
intrepid human? Open your map and
let's see our route.

(CONTINUED)

KILLARI

Do you see that great vine,
reaching towards the sky? the map
is marked with the same kind of
plant. Should we?...

ALIQORA

That is the great old *Remu*. It
once connected this land with the
realm of the skies. But, ever
since lord Ayumpum cut out a
portion of it, the way has been
lost. Climbing it will be
challenging.

Walking towards the old giant vine, they face *jencham*,
sumpas, *apachis* while evading *kurichip*. (Iwias traps)

19 EXT.BENEATH THE GIANT STEM - NIGHT (TERRESTRIAL WORLD)

Reaching the path beneath the old *Remu*, a huge
Iwia appears from behind. Killari and Aliqora start to
run towards the giant vine. Traps are everywhere and the
world shakes with every step of the Iwia.

KILLARI

Hurry. . . It's gonna catch us!

ALIQORA

I'm running as fast as my roots
can go.

(IN GAME CUTSCENE)

Getting closer to the giant vine, the Iwia knocks Aliqora
away. Meanwhile, small particles of the sacred water
emanate by the presence of the *Remu*. This one reacts and a
small vine sprouts, grabbing Killari up. Looking behind,
Aliqora is stuck and the Iwia gets closer to her.

ALIQORA

Go, Killari! don't worry about
me! The connection between earth
and sky is broken, and I cannot
cross.

KILLARI

No, I'm not leaving you talking
bud!

ALIQORA

Just climb up already stubborn
vertebrate! Save your family!

Killari climbs the broken trailing plant up to the skies.
Beneath her feet the giant demon stomps on Aliqora.

(CONTINUED)

(END OF CUTSCENE)

FADE OUT.

20 EXT. THE OLD REMU - NIGHT

The old *Remu* is difficult to climb. Killari jumps from branch to branch and climbs up small vines. Finally She gets to the top of the clouds.

21 EXT. ATSUT TEMPLE - NIGHT (AIRBORNE WORLD)

(IN GAME CUTSCENE)

Killari is kneeling and weeping.

KILLARI

Oh my dear friend, please tell me
you are not gone. . .

(continues to cry)

No, I must not weep. Aliqora
wouldn't want that. I must go on,
and save my family!

Killari stands up, wiping the tears off her cheeks.

KILLARI

Where to now?

(END OF CUTSCENE)

Killari walks around the Atsut temple, the wind is chilly and an eerie silence pervades the floating land. Most of the vegetation is mossy and old. Statues of bird like women adorn the courtyards. The floor is unstable and the floating grassy platforms are withered and stuck.

KILLARI

Why is all nature here long gone?
Oh, Aliqora! She would know what
to do!

Approaching the dead platforms, Killari uses the sacred water and the grassy terrain sprouts again, lifting up and floating around.

KILLARI

Oh poor plants, let me give you
life again.

Killari uses the platforms to cross over the shattered path.

She faces *Irshim*, mysterious birds that hypnotize her, and from the statues a moaning voice that chills the spine is heard. The Atsut emerge. Invincible spirit like witches of bird women hunt her down.

22 INT. ATSUT TEMPLE/NIGHT (AIRBORNE WORLD)

Killari reaches the far ends of the temple and goes into its chamber. Inside, a huge statue of a giant man-like bird is stuck to the wall. Two other, smaller Atsut statues stand in the sides facing in opposite direction.

Killari moves the statues so each one of them face the huge one in the center

(IN GAME CUTSCENE)

Suddenly, the big statue of the man-like bird moves and from within it, the spirit of a magnificent *harpy eagle* with the body of a man stands still, staring at Killari.

BIRD MAN

Who dares to disturb my slumber?

KILLARI

Excuse my intrusion sir, but I'm looking for Ayumpum the divine one. I need his help me save my parents.

BIRD MAN

Well you've come to the right place. I am Ayumpum Lord of the Skies.

KILLARI

Then, will you help me? Mama and papa have been taken by the Iwia.

AYUMPUM

Cease your restless talking, little one. I do not mess with human matters. If Ayumpum's power is what you seek, then you must prove to me you are worthy of it.

KILLARI

If it is to save my parents from the Iwia, please tell me what I shall do.

AYUMPUM

The cries of the Atsut have long been disturbing my sleep. Their endless weeping turns the wind to rain, the clouds to storms, and rainbows to hailstorms.

(CONTINUED)

KILLARI

By Atust you mean the wicked bird
women that haunted me outside
your house?

AYUMPUM

Yes, they flew here hoping to
escape from the wars of your
kind. But now, all that remains
is their pain and suffering,
petrified in stone. Cease their
cries and I shall grant your
wish.

(END OF CUTSCENE)

23 EXT. ATSUT TEMPLE - NIGHT (AIRBORNE WORLD)

Killari steps outside and searches for the Atsut. Using
her *mystic power* she drives the Atsut to their graves, and
destroys the statues imprisoning them.

ATSUT

Oh brave girl, thank you for your
help I hope you find what you are
looking for.

Sealing the last atsut, Killari heads back to Ayumpum's
chamber.

24 INT. ATSUT TEMPLE/NIGHT (AIRBORNE WORLD)

(IN GAME CUTSCENE)

KILLARI

I'm all done; no more wicked
ladies will disturb your dreams
now.

AYUMPUM

You did good young human. As a
thank you, I shall grant you the
namúr of power. with it you can
increase any skill you possess.

OVERPRINT: **YOU CAN NOW USE THE NAMÚR OF POWER TO RISE UP
THE EFFECTIVENESS OF ANY MOVE YOU KNOW.**

Killari unsheathes her spear and shield, and they change
their form.

AYUMPUM

Oh please lord Ayumpum, just one
last request. Help me reach my
friend once again. If you connect

(MORE)

(CONTINUED)

AYUMPUM (cont'd)
my home with your realm, there
might be a chance I can see her.

AYUMPUM
As you wish little child. You
have proven to me that humans
deserve once again the blessings
of my realm.

The giant old vine starts to unite once again and the
entire flora starts to bloom in the realm of the skies.

AYUMPUM
Oh... look at that! How foolish
could I have been. My atsut cries
not only came from human sins.
They also could not rest because
this realm was starting to wither
and petrify, without the grace of
mother Nunkui.

KILLARI
Yes, but I don't see Aliqora
anywhere...

AYUMPUM
...?

Killari starts to sob.

KILLARI
(crying)
I've lost my best friend! I don't
want to fight anymore. I just
want papa and mama to come back
home.
(the crying continues)

Then a voice is heard.

ALIQORA
My little vretebrate friend! It
will take more than a stomp to
kill Aliqora. . . Now quit the
weeping and let's go save your
parents.

Aliqora sprouts in front of Killari.

ALIQORA
Well it looks like you did it
again; now that the earth and
skies are connected I can travel
even way up here. How high up do
you suppose we are. Aren't you
hungry? We should treat those
injuries too.

(CONTINUED)

Killari takes hold of Aliqora and hugs her.

ALIQORA

Hey, hey! . . . what did I tell you about touching me? Though I'm glad to see you are okay little human, what do you say we go back and save your parents.

AYUMPUM

What's this? I hear a voice I thought never to hear again in this world. Nunkui? Is that you?
(pause)

It is you! Why are you here?

Killari looks at Aliqora in shock.

KILLARI

. . . Are you?

ALIQORA

. . . Yeah, sorry I didn't tell you sooner.

KILLARI

(Excited)

You are mother of all creation, you are mother Nunkui! No wonder you survived!

NUNKUI

Yeah, yeah don't get all your stems in a bunch.

KILLARI

But... Nunkui... why didn't you tell me? Why didn't you tell me who you where? I don't understand.

NUNKUI

Ugh. . . Okay...

CUTSCENE IN ILLUSTRATED IMAGE SEQUENCES

NARRATOR NUNKUI

It was the fault of those Iwia, their insatiable hunger drove them forth to my beautiful Unkuch of life.

(pause)

Deep within the earth, lies its chamber, the sole protector of all plants and trees. Iwia came, they came and took, took away the powers of the *Unkuch*. Since then

(MORE)

(CONTINUED)

NARRATOR NUNKUI (cont'd)
they have been draining the energy of the flower to satisfy their hunger. But the Unkuch is weakening, and I needed to find someone I could trust. Only someone with your pure heart, and courage can save the *unkuch*.

(pause)

Then I found you Killari. Such and innocent human child with so much courage and valor, and a pure heart. I wanted you to go forth and save the flower of life. This is why I lied to you about my identity with the name of Aliqora to keep myself hidden from those terrible demons.

FADE OUT.

25 INT. ATSUT TEMPLE/NIGHT (AIRBORNE WORLD)

Killari stands still listening.

NUNKUI

Forgive me, I shouldn't have lied to you. But, now I must ask one last favor, will you please help me save the *Unkuch* of life and help the world restore its balance? At this rate those terrible Iwia will drain all life that exists on earth.

KILLARI

Its ok mama Nunkui, I'm stronger now. I will help you restore the Unkuch's power and save mama and papa from the evil ones.

NUNKUI

Come child, let's go forth to my underground world.

FADE OUT.

26 EXT.BENEATH THE GIANT STEM - NIGHT (TERRESTRIAL WORLD)

FADE IN.

(IN GAME CUTSCENE)

Killari and Nunkui descend from the old *remu*. The fading gibbous moon shines brightly, and a nantar altar is spotted nearby. Killari sits down on the grass.

(CONTINUED)

KILLARI

I'm tired of walking. Can't you just open a path right here to the unkuch of life?

NUNKUI

What a hasty human? The flower of life is what brings forth my power; now that it's being consumed by the Iwia I've lost contact with it. But there is a nother way. We need to find the entrance of ancient times to the earth realm that was sealed.

Killari stands up and both start walking off camera.

(END OF CUTSCENE)

27

EXT. MIRE CAVE ENTRANCE/NIGHT (TERRESTRIAL WORLD)

OVERPRINT: **THE POWER OF NATURE**

Killari and Nunkui reach the entrance of the mire caves.

NUNKUI

This is the place, the lost entrance to my earthly domain. Although, we must find a way to open it. In my current state I'm unable to use all my power. Let's look around and see what clues we can get from the animals and fairies. They might know something.

Both set off searching for clues. Killari uses her mystic power speaking to all kinds of animals, from mountain dogs, to sloth bears, to birds and monkeys.

MOUNTAIN DOG

I know nothing about underground worlds, but there was one fox who knew how to speak with the spirits of deep below.

SLOTH BEAR

The fox lady, look for the fox lady under the multicolored trees.

TOUCAN

Listen to the touch of shells and seeds. Follow their song and you will find what you seek.

(CONTINUED)

GOLDEN LION TAMIRN MONKEY

But beware of the *kaekat*, they
ride on dark winds and their
cries will disturb your ears.

28 EXT. MYSTERIOUS MEADOW - NIGHT (TERRESTRIAL WORLD)

KILLARI

All the animals said to find this
strange fox lady. I don't see any
fox though.

Suddenly, the touch of shells and seeds rattle.

NUNKUI

I hear odd sounds. . . They're
coming from that thicket path.

They walk through a grassy meadow-like labyrinth,
following the mysterious sounds, and as they keep crossing
the different paths, *Kaekat*; evil spirits that bring
ominous winds, crack tree branches and dim the sound of
the shell's rattle.

She battles the wicked spirits and continues to pursue the
source of the mysterious shell sounds. The *kaekat*'s gloomy
sound keeps disturbing her hearing. Killari kills them and
keeps on searching.

29 EXT. RIVERBANK - NIGHT (TERRESTRIAL WORLD)

The sound of shells and seeds rattling grow stronger. They
reach a riverbank with multicolored trees, and find a
young furry woman with short pointy ears. She is covered
in tattoos, wearing a strange dress with shell ornaments,
filling a pot with water.

NUNKUI

Look! That must be her.

Killari approaches the fox lady.

(IN GAME CUTSCENE)

FOX LADY

This seed is just not right. I
need to find a more sour one...
Hey you young girl, toss me a
snail shell.

KILLARI

My name is Killari and I'm afraid
I'm fresh out of snail shells.

(CONTINUED)

FOX LADY

My, my. . . Be a good girl and
find me a fresh snail shell.

KILLARI

Aliqora, do you have a snail
shell?

ALIQORA

Eww... no! I hate snails. They
slime up my leaves.

(END OF CUTSCENE)

30 EXT. MYSTERIOUS MEADOW - NIGHT (TERRESTRIAL WORLD)

Killari walks away. She uses her mystic power to speak
with the animals and spirits of the forest in search of
the snail shell.

OVERPRINT: **YOU HAVE ACQUIRED A SNAIL SHELL?**

Killari goes back to the fox lady.

31 EXT. RIVERBANK - NIGHT (TERRESTRIAL WORLD)

(IN GAME CUTSCENE)

KILLARI

Here it is ma'am. . .

FOX LADY

Oh so sweet! This will do just
fine

KILLARI

Can you help me now in my quest?

FOX LADY

Pushy aren't you. . .

(pause)

My name is Kurinua. How can I
help you?

KILLARI

We need to find a way to enter
the mud caves and deep below into
the earth realm of mother Nunkui.

KURINUA

(Anctious)

Oh... mother Nunkui you say? Are
you going to meet with the inner
spirits of the earth?

(CONTINUED)

KILLARI

I'm going to save my parents from those hideous Iwia demons. But I need the aid of mama Nunkui

KURINUA

Oh! Those gruesome beasts, they do nothing but destroy this beautiful forest. I think we have a common enemy, little human.

(opening her arms)

You know, I like you. I love all that you see around. I feel... part of it.

(pause)

I do know the way to the land you seek. Let me show how you can send all that mystic power of yours directly to the world itself and open the path to the earth.

Kurinua moves her hands in a rhythmic flow and blows towards Killari. A soothing wind engulfs her, flowers bloom and the nearest mud softens revealing a bunch of snail shells.

KURINUA

Now it's your turn. You must create the gateway yourself from the spiritual power that rests within you

By moving her hands and blowing all that stored energy, Killari separates the nearest mud revealing some hidden flora.

OVERPRINT: **YOU HAVE LEARNED THE POWER OF TRANSMISSION**

KURINUA

Now go forth human child and do what you must. But never forget that all of nature is one, and your path will always be clear.

KILLARI

Thanks mama fox, I will use your gift to save my parents.

Both Nunkui and Killari walk off camera. The fox lady vanishes from the scene.

FADE OUT.

32 EXT. MIRE CAVE ENTRANCE/NIGHT (TERRESTRIAL WORLD)

Killari and Nunkui stand outside the mire cave, Killari uses her new power and resonating with her inner soul she blows with her hands towards the cave. The sand starts to fall, the rocks start to crack and split in two, and a huge wind starts to blow from within the cave.

(IN GAME CUTSCENE)

KILLARI

The earth realm is your home,
Nunkui?

NUNKUI

Yes child. But I have been gone
for too long.

Just be worry my vertebrate girl,
you will enter forgotten grounds
where you'll face the first Iwia.
A breed of flesh eating monsters!

(pause)

With the help of one shaman we
locked them up deep inside the
earth, maybe they are still
remaining the place, waiting for a
misfortunated pray. Your spear will
do nothing against their bodies
so don't be afraid to run past
them.

KILLARI

(With heartwarming eyes)
Don't worry, we shall face the
fears and save your precious
unkuch, and my parents too!

NUNKUI

You really are one brave little
girl, for a vertebrate, you know
that.

(END OF CUTSCENE)

33 INT. MIRE CAVE - DARKNESS (UNDERGROUND WORLD)

Inside its pitch black, and Killari uses the power of the nantar talisman. Hundreds of plants sprout and start to glow, showing the path. Then, horrible sounds of growls can be heard. The invincible *Iwianchi* (hideous flesh eating monsters) appear.

Killari keeps using the nantar talisman, evading the demons and using Nunkui's warp-sprout to slow down her enemies. She follows the path of the flowers running past all the *Iwianchi*.

34 INT. NUNKUI'S DOMAIN (UNDERGROUND WORLD)

Killari and Nunkui reach the vast domain of the subterranean earth world. Filled with abundant vegetation and flora, small rivers and canals, the plants inside this beautiful scene all change their color and form. It is an endless swath of infinite undergrowth.

The Unkuch of life, a huge flower, rests in the far end of the chamber. Killari takes a step in, the flora start to wiggle and change color and form, altering the path.

NUNKUI

As I suspected, we must use the power of the talisman to spot the flowers that have not been corrupted by the curse. Don't worry, the flora is on your side.

Killari uses the talisman and sees through the pure flowers.

The tiles change; trees sprout to obstruct her path, and the changing colors hide the plants that sprout from the talisman. Killari gets to the flower of life.

KILLARI

Now how on earth am I going to wake this sleeping flower?

NUNKUI

Using the powers of the divine ones, you must connect with the flower of life.

(pause)

Help me on this one Killari! I need you to fend off the evil brambles so I can reach the heart of the unkuch and open its path to you.

The unkuch of life emanates a tremendous dark energy and the wind around it blows really harsh. Killari fights back the evil monsters and corrupted brambles. Meanwhile, Nunkui resonates with the heart of the flower to awaken it.

(IN GAME CUTSCENE)

Nunkui opens a path to the heart of the unkuch.

Killari takes the sacred water out of her sack, she then uses the power boost of the namúr to increase the healing power of the water.

Holding her hand to her chest she starts to speak to the spirits within and finally she blows her hands towards the

(CONTINUED)

Unkuch of life transmitting all the energy stored within. A flash of light strikes the whole domain, the dark roots dissipate and the great flower of life heals itself. The rest of the flora around the chamber stop their chaotic dance and stick with one single color.

Killari lies at the foot of the flower and suddenly a vine takes her up. Killari awakens, and in front of her a huge Nunkui appears.

NUNKUI

You are one brave girl. . .

Killari kneels and bows towards the great mother Nunkui.

35 EXT. MIRE CAVE ENTRANCE/NIGHT (TERRESTRIAL WORLD)

Outside the full moon shines brightly. Killari is still kneeling in front of a now-normal sized Nunkui.

NUNKUI

Ok, cut that out. . .

Killari stands and hugs Nunkui tightly. Nunkui stretches her hands like leafs and envelops Killari.

NUNKUI

Don't bruise my leaves okay?

(pause)

Now, what do you say we go save
mama and papa?

Killari nods in affirmation.

KILLARI

Yes! Just wait until I tell mama
and papa about all of this.

NUNKUI

Oh! Before I forget . . . while
you were asleep I casted a
special sap upon you. With it you
can summon the spiritual
guardians of the earth.

(pause)

That is my gift. My divine power
entrusted to you. Try it!

**OVERPRINT: You have gained the protection sap, now you can
summon forth a barrier of spiritual roots and brambles.**

Both head off camera crosing the entire jungle towards the
Iwia lair.

(END OF CUTSCENE)

FADE OUT.

36 EXT. IWIA VILLAGE - NIGHT (TERRESTRIAL WORLD)

OVERPRINT: **LOVING CARE TRUTH**

The full moon stands bright, covering most of the background scene. Killari and Nunkui enter the village of Iwia.

NUNKUI

You sure you wanna do this?

KILLARI

I am ready to defeat the Iwia!

NUNKUI

Let's keep it down, these foul creature know no rest.

Both head inside the main gate. Killari faces a bunch of Iwia, evading them and avoiding being spotted. Using all of her powers, Killari goes thorough the main gates, the plaza, farmhouses and up to Iwia's Lair.

Suddenly they find two huge Iwias guarding the entrance to the lair of their leader.

KILLARI

Nunkui! I can't defeat those monsters! mama and papa must be inside. What can I do?

NUNKUI

There is only one thing that can stop these creatures. Make them inhale the ashes of their own torches, It will cause their hearts to turn to stone.

Killari uses the Iwias' traps to lure them in and fall over the fire torches, they inhale the ashes and their bodies petrify. Killari goes inside Iwia's lair.

37 INT. IWIAS LAIR - NIGHT (TERRESTRIAL WORLD)

Torches light up the chamber. Bones are scattered all over the place and cages with people and animals hang above the ceiling. Killari enters the scene with Nunkui on her side.

KILLARI

Too many strangers. . . I can't see mama and papa.

NUNKUI

Let's search the area; they can't be too far off.

(CONTINUED)

Killari looks for her parents, and then she spots them in a cage on the far end.

(IN GAME CUTSCENE)

FATHER

That voice... Killari! is that you?

KILLARI

Papa. . . You are safe! And where is mama?

MOTHER

Oh Killari, my little flower I'm right here.

FATHER

How did you find us? What happened to the village? Did you take my spear?
and what is that . . . plant... frond...green...root

NUNKUI

I'm not a root, I'm a spirit of nature you unwashed vertebrate!

KILLARI

Papa I will answer all of your questions later. Now we must go!

FATHER

Hold on a minute we need to free the rest of our people.

Killari uses her spear to break the cage open and evacuate everyone. Outside the full moon shines brighter and everyone is safely waiting.

In an instant, the earth starts to tremble, and from within Iwia's lair, the leader, the most horrifying and colossal of all Iwia comes out.

FATHER

Run killari we must go now!

Killari nods in confusion, looking back at her father and back at Nunkui.

KILLARI

No papa I can't. I came this far and now I'm not turning back.

The Terrible Iwia thrusts a huge stone that divides killari from her parents.

(CONTINUED)

KILLARI

I must put an end to all of this!

(END OF CUTSCENE)

Killari starts to battle; the huge Iwia creates an endless route, making it impossible for Killari to reach the demon. While sending out his minions, the Iwia growls at Killari.

Killari uses all her powers and crushes down the minions of Iwia. Then, the demon disappears. Killari is left alone and keeps running an endless path.

KILLARI

This never ending void is giving
me the creeps, where do we go now
Nunkui? . . .

Nunkui is no where to be found. While the scene keeps distorted on the same looping sequence, killari approaches a rotten skull.

SKULL 01

Above I saw the end of
nightmares?

Following its message, Killari heads up in the scene. On another looping distorted path she finds another skull.

SKULL 02

Below I saw the end of days.

Killari lets herself fall down, and ends up on another distorted looping scene. Another skull rests up ahead.

SKULL 03

Back I saw the end of them.

Killari heads backwards against the flow of the distortion and ends up once again in front of the terrible Iwia. The scene keeps on looping and one last skull rests in place.

SKULL 04

Up front I saw the moon shining
bright.

(IN GAME CUTSCENE)

Killari stops for a moment and staring at the demon she draws her spear, grabs her talisman and Nunkui's voice is heard from within.

NUNKUI

(distant voice)

Off you go my little friend;
you'll live for eternity just

(MORE)

(CONTINUED)

NUNKUI (cont'd)
like me. . . And you'll witness
with your eyes so many things.
You'll be the protector, the true
guardian of all living things.
(pause)
Killari . . . you were born on a
starry night, thus the moon has
always guided you.

Killari opens her eyes.

KILLARI
I'm going to put an end to your
foul deeds.

With spear in hand she then grabs the sacred water, casts
forth the protection sap and strengthens herself up with the
namúr of power. Jumping forward to the devil's eyes
killari strikes down his opponent. A bright light consumes
everything.

FADE OUT.

38 EPILOGUE. ILLUSTRATED IMAGE SEQUENCE

FADE IN.

NARRATOR
What came to be of the little
girl, no one knows. Her father
searched all over the forest,
every night without rest. But for
all that is told, she became one
with the world. It is said that
she unified the divine powers to
heal, strengthen and protect us
all. Legend recalls of a girl, a
girl who took a spear in hand and
ventured forward to the unknown
of the world. This, is her
tale...

APENDIX TO: INTERVIEW WITH YADIRA KUKUSH OF THE SHUAR TRIBE⁴

The following is the original interview done in Spanish to be able to talk with Yadira more fluidly in a language both could interpret.

Transcripción de la entrevista:

Nicolás: Bueno, mucho gusto Yadira, soy Nicolás Loza y hoy estoy aquí para robar un poco de tu tiempo con algunas preguntas en cuanto a tu cultura su vivencia y más que nada sus cuentos leyendas y mitología. Espero que me puedas ayudar en lo posible para aclárame algunas dudas que tengo. Para comenzar, te comento; yo soy estudiante de la universidad san francisco de Quito y estoy aquí por cuestiones de investigación, pues me encuentro realizando mi tesis. Lo que sucede es que me estoy basando en tu cultura Shuar para la elaboración de mi proyecto y he estado buscando en varios libros sobre tu cultura, me he ido hasta el museo Abya Yala que tienen junto a su universidad y me han dado bastante información valiosa. Pero, a decir verdad y como debes saber, no siempre esa información es certera y a veces hay una carencia en sus datos y hace falta expandir algunas cosas que me han dejado con mucha duda. Espero que no sea de ninguna molestia tuya el hacerte preguntas sobre tu cultura y el pasado de la misma.

Yadira: No para nada en lo absoluto.

Nicolás: Perfecto, muchísimas gracias. De hecho me han contado que te has graduado de una universidad en Quito, podrías contarme más al respecto para conocer sobre tu formación educativa y tener un bien registro de mi entrevistada.

Yadira: Jajajaja... seguro, con mucho gusto. (Pausa)

Bueno como ya sabes, mi nombre es Yadira, Yadira Kukush, las dos con K hehe... tengo 18 años, soy de la comunidad shuar al sur del oriente cerca de macas y me gradué de ciencias general en el colegio. A partir de eso decidí tomar otro rumbo una vez terminado mi preparatoria. Me fui a la capital quito y decidí estudiar música pero siempre mantuve mis orígenes como shuara. Se hablar en el castellano mi lengua natal shuar y un poco del idioma siona. Bueno pues, ya desde hace un mes que estoy conviviendo aquí con esta comunidad junto con mi novio y a decir verdad siempre me ha gustado compartir con los demás sobre mi cultura. Durante mis años de universidad me asignaban roles para traducir de mi lengua al

Castellano ciertas personas shuar que venían desde macas, y a su vez q estuve al tanto de cualquier actividad que involucrará enseñar sobre mis costumbres.

Nicolás: oh wow, se nota que has estado con bastantes contactos y haz logrado formar parte de una comunidad estudiantil. Súper chévere Yadira.

Yadira: ¡hehe... gracias!

Nicolás: bueno para no darle más vueltas al asunto. Voy a comenzar haciéndote varias preguntas sobre la mitología de tu cultura. Para que me aclares ciertas cosas que me han dejado con los cabos sueltos.... entonces comenzaremos

Por la primera...

Pregunta 01: En sus leyendas eh leído sobre los dioses Arutam y Ayumpum, me podrías explicar ¿quiénes son estas entidades y cuáles son las diferencias entre ambos?

Respuesta Yadira: Bueno Arutam, es considerado como el dios creador verdadero de los Shuar. Él está ubicado en los más alto del cielo por la atmósfera y desde ahí el observa a su creación. Hay un ritual que involucra a los jóvenes el ser parte de Arutam para demostrar que ya son capaces de tomar las decisiones como guerreros y protectores de su tribu. Para esto, el chamán lleva a los jóvenes a las cascadas y con un zumo de tabaco se los purifica. De seguido ellos deben demostrar coraje al adentrarse a las aguas heladas de la cascada y soportar la presión del agua. Si salen vivos de eso significa que están listos para ser hombres maduros capaces de afrontar cualquier peligro. Por otro lado está Ayumpum; Es considerado un guerrero quien ascendió a los cielos y vive como un dios de guerra en el cielo de abajo por las nubes. Conoce las lluvias, y los truenos. En la leyenda se cuenta que él tenía la habilidad de regenerar su cabeza, y como tal, lo mencionó a su mujer. Pero ella no le creía nada de lo que decía. Entonces un día durante una guerra contra otra tribu, lo decapitaron, y en ese instante su cabeza se regeneró, una cabeza de carne pero sin hueso. Desde entonces el adquirió alas y subió a los cielos donde con sus rayos castiga a todos los que cometen faltas y guerras sin ser considerados de lo que el creador Arutam les entregó.

Pregunta 02: Tu que has de haber visto, las piedras nantar, ¿qué son? Y ¿cómo son? Según tengo entendido son de un color rojizo quien la diosa nunkui les dio a las mujeres para la buena cosecha.

Respuesta Yadira: Si, exactamente como lo dices, pero también es importante entender que el valor de estas piedras es mucho más grande de lo que se dice. Pues como su nombre mismo lo explica, nantar significa piedra preciosa, y estas se las encuentra en los ríos o adentro de los tallos de las plantas. Hasta yo mismo las he visto. Mi abuelita siempre tenía una y me la dejaba ver. Es como una piedra pequeña bien roja y su poder si sirve para la buena cosecha. Pues siempre que mi abuelita sembraba junto a la piedra, estos crecían por montones.

Nicolás: entonces ¿solo servían para una buena cosecha?

Yadira: no, en lo absoluto. Estas piedras tienen un poder único y varía para cada persona pues solo quien cogió la piedra, puede usarla. Pues mi abuelita nunca me dejaba tocarla. Dice que si no, se pierde su fuerza. También se la usa durante otras ceremonias e incluso para la cacería. Pues le da fuerza y buena fortuna a quien sale a cazar para regresar con abundante comida.

Pregunta 03: Eh oído hablar que la yuca es uno de los principales alimentos para ustedes, e inclusive leí sobre una leyenda que involucraba a una chica y el descubrimiento de la Yuca. Me podrías contar más sobre el valor de la yuca para ustedes.

Respuesta Yadira: Huy! Sí, la yuca es de lo más importante para nosotros. Pues hay algo que nunca me he de olvidar que mencionaba mi abuelito. Él siempre decía, sin chicha no vivo. Jajaja... pues la yuca siempre ha sido muy valiosa para nosotros, fue el primer alimento que Nunkui envió. Y siempre se la bebe durante festividades y ceremonias. De ahí se la cosecha casi siempre y desde mucho tiempo atrás la yuca ha estado siempre en la dieta diaria de los Shuar.

Pregunta 04: me podrías mencionar cuales son las varias plantas medicinales que tu cultura ha usado a lo largo del tiempo. Más que nada aquellas que los chamanes usan para la curación y sus rituales. Sé que pueden ser varias pero delitemos a mencionar solo las más importantes.

Respuesta Yadira: jajaja si son varias, pero entre estas creo que las más importantes serían el (yahe/yaje) y el tabaco. Para los chamanes el tabaco es uno de los más importantes, pues siempre lo aspiran para purificarse y purificar al resto de los malos espíritus. El yahe en cambio es como una raíz. Se le corta y se la hierva en agua. Está dirigida a quien ha tenido un mal. Y sirve también para ver el más allá, a los dioses y espíritus.

Nicolás: este yahe, no es como la hayahuasca?

Yadira: creo que sí, la verdad no recuerdo mucho de que planta era la raíz, pues yo nunca la vi ni la tomé Jajajaja... pero creo que si es la hayahuasca. Pues si bien lo recuerdo, era un bejuco o raíz que se trepa por los árboles y se crecen hojas ovaladas. Ah y me decían que es súper amargo. Jeje...

Pregunta 05: ok, ahora tratando sobre otro tema... en cuanto a los nombres shuar que utilizan, cuales son los más comunes para niñas y si me podrías ayudar con su significado. Sé que deben ser muchos jajaja... pero solo méncioname los más utilizados y significativos que recuerdes.

Respuesta Yadira: jajaja ok... de los que más recuerdo y los más importantes, casi todos terminan con el denotativo (nua) con acento al final, que significa mujer. Entre estos, se encuentra Yanuâ (mujer de las estrellas). Suanuâ (mujer que se convirtió en una planta alta) y por último; Ipiaknuâ (mujer que se convirtió en una planta pequeña) en el caso de la leyenda, en planta de achiote. Estos son los que más recuerdo que ponían a las niñas de mi aldea.

Pregunta 06: ok ahora quiero que me aclares una gran duda que tengo, en una de sus leyendas leí sobre unas (atsut) ¿cómo son y quienes son estas atsut)? De lo que tengo entendido son unas mujeres misteriosas que ascendieron a los cielos y nada más. Me podrías expandir el por qué lo hicieron.

Respuesta Yadira: Las atsut? Ahora sí creo que me atrapaste. Jajajaja no tengo mucho recuerdo sobre ellas pero espérame un rato... (Pausa) verás, creo que algo me mencionó mi abuela. Según me acuerdo, pero no es seguro, creo que se basa en la leyenda de cómo había unas mujeres celosas y mezquinas que subieron a los cielos en busca de sus difuntos maridos.

Nicolás: se podría considerar que el dios Arutam las considero mezquinas por no aceptar la Muerte de sus esposos y se quedaron atrapadas en los cielos.

Yadira: seguramente; pero la verdad es que no lo recuerdo con claridad. Disculpa.

Nicolás: no tienes por qué disculparte... jajaja pues si me has aclarado un poco más sobre el Misterio de estas Atsut.

Pregunta 07: ahora bien, me podrías mencionar algunos de los animales más sagrados para ustedes.

Respuesta Yadira: Bueno, entre estos creo que se podría considerar más que nada a la boa, el cóndor y el jaguar. Por qué siempre han demostrado ser animales de mucha fuerza y habilidad en la cacería.

Nicolás: y ¿qué hay del tucán? Siempre he visto que muchos de los chamanes de tu tribu usan varios ropajes con plumas de estas aves.

Yadira: jeje... pues si es verdad también está el tucán, y es el ave más respetada por los Shuar. De sus plumas se elabora el Tawashap para que lo usen los hombres. Aunque Es muy raro ver un tucán, inclusive antes se era difícil encontrar uno. Por eso son bastante sagrados. Pero espera! También hay otro, el (hempe). Este es un colibrí. Él es quien otorgó el fuego a los Shuar. Pues gracia al hempe él logró robar el fuego de un monstruo con su cola y prendió en fuego unos árboles, del cual los Shuar lo cogieron y así descubrieron el fuego.

Nicolás: oh wow esa historia no me la sabía.

Pregunta 08: ahora, me podrías aclarar, en el pasado, ¿en qué parte del Oriente ecuatoriano estaban ubicados los Shuar? o más o menos como era su distribución geográfica.

Respuesta Yadira: bueno principalmente el Shuar siempre fue nómada. Ellos siempre estaban en busca de comida y durante sus viajes hacían unir a otras tribus. Por eso también se conoce a la cultura achuar. Ellos junto con los Awajun eran antes parte de los nómadas Shuar y debido a una pelea interna, se separaron y tomaron su propio camino. Entonces también están estas dos tribus siendo en un inicio parte de nosotros. Por ello los Shuar somos también considerados una mezcla de varias tribus. Se podría decir que estamos regados por todas partes. Pero El Valle de Upano es uno de los más característicos de nuestra tribu.

Pregunta 09: perfecto, ahora retomando con los animales, en sus historias, mitos y leyendas ¿a qué animales y criaturas han temido los Shuar?

Respuesta Yadira: Bueno si hay varios, y muchos de los cuales hoy en día ya son cazados por los mismos shuar, les dejamos de tener miedo Jajajaja... entre estos está la Boa, el jaguar, el alacrán, y la conga diría yo.

Nicolás: y ¿en cuanto a los Iwia? Eh leído poco sobre ellos que son el mal que reina ente ustedes. Me podrías explicar un poco más.

Yadira: ah si Los Iwia. Bueno para empezar hay dos. El uno es el Iwianchi o mejor conocido como el diablo. Y el otro es el Iwia, un monstruo gigante carnívoro come hombres. Su espectro es el de un shuar gigante pero con tapa rabo. Con muchos dientes filudos y tenebrosos. Siempre cargan consigo una shigra y un hacha de barro para atacar a los shuar. Una vez capturados se los comía como en una sopa.

Los Iwia siempre fueron muchos. Ellos también tenían su tribu y atormentaban a los shuar.

Pregunta 10: en cuanto a los tatuajes he visto en registro de libros y fotos que tu tribu siempre ha tenido la costumbre de usar la pintura facial. Me podrías explicar el significado de esto. Y en cuanto a las niñas, ¿qué tatuajes se utilizan más comúnmente y cuál es su significado?

Respuesta Yadira: Sí, sí, los tatuajes. Bueno refiriéndonos a las niñas, a ellas solo se les es permitido a partir de los 10 años en adelante. Y más que nada sus diseños varían de líneas paralelas a una x y hasta puntitos. Para las niñas uno de los tatuajes más importantes es el que representa la menstruación. Una vez La Niña haya tenido su primer periodo se le atribuye con este tatuaje.

De ahí a los varones se les suele pintar con lanzas o como el cuerpo de una serpiente. Estos atribuyen a la cacería y El Segundo, a que han vencido a una boa en combate.

Nicolás: y ¿en cuanto al chaman? ¿Ellos también se pintan muy frecuente? Y ¿sabes si hay algún valor espiritual?

Yadira: Bueno pues, al chaman siempre de lo tiene entendido como el que da protección al pueblo, es el que está en contacto con el más allá y los dioses y por ello sus tatuajes son de igual importancia que el de los guerreros. Y si, efectivamente, el

Chamán siempre está más marcado la cara con tatuajes que el aldeano común. En cuanto al significado espiritual. Si lo hay, pero es único de cada uno. Dependiendo de la situación y lo que haya sufrido la persona se le pinta la cara.

Pregunta 11: ahora, quisiera preguntarte unas últimas cosas. En las leyendas de tu pueblo hacen alusión de un Bejuco gigante que une cielo y tierra. Me podrías explicar un poco más como

funciona y cuál es el propósito.

Respuesta Yadira: Ah si el bejuco de Los cielos. Este es como un tallo o bejuco que tiene forma de escaleras subiendo desde la tierra hasta las nubes. Se lo podría decir que es una mata palo. Es más, hay una historia que es real de Mi Pueblo que me la contó mi abuelo. Y él dice que también lo vio. Pues, creo que en Guando en Perú hay un árbol gigante, pero es enorme que casi topa los cielos y de ahí creo que sacaron la idea del bejuco de los cielos. Pues es un árbol inmenso y súper viejo no recuerdo bien cuantos años tiene pero son más de 100 años.

Nicolás: ¿un árbol gigante en Guando? Esa no me la sabía.

Pregunta 12: bueno para finalizar, quisiera ver si me puedes describir un poco la apariencia de algunos de los dioses de tu tribu. Por ejemplo como era la imagen de Tsunki o de Nunkui?

Respuesta Yadira: bueno en cuanto a esto, más tengo la versión de mis abuelos y tatarabuelos y de como ellos los vieron. Pues empezando por Nunkui, ella es la creadora de toda la tierra las plantas y los animales. Ella vive. Ahí la tierra en las cuevas de barro. Nunkui tenía la apariencia de una mujer hermosa y su cabello era bien largo. Se podría decir que ella podía cambiar de forma. En cuanto a Tsunki, ella vive en el reino de las aguas y a parte de ella sola, convive con otros semejantes a ella. Según me decían mis tatarabuelos, el pueblo de Tsunki eran personas acuáticas como sirenas. Y La misma Tsunki como una sirena también, pero algunos decían que tenía cuerpo de serpiente. Dentro del mundo subacuático conforme vas adentrándote deja de haber agua, y empieza a haber aire puro. Sus casas eran echas de full piedritas.

Nicolás: Esa no me la sabía para nada. Ahora sí me has aclarado mucho más todas mis dudas. Creo que hemos usado bastante de tu tiempo.

Yadira: jeje... no hay problema fue un gusto ayudarte.

Nicolás: de igual forma Yadira, muchísimas gracias por tu tiempo y por haberme ayudado a entender un poco más sobre el mundo de tu tribu y su mitología. Gracias nuevamente.



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Music Cue Sheet (Appendix 1)

Customer (the "Customer")	
User ID	317501
Company name	
Company address	
Contact person	Nicolas Loza
License Details	
Name and/or description of the production (the " Customer Production ")	Killari's Tale the Curse of Iwia
Licensed tracks (the " Music Pieces ")	Listed below in this Appendix under "Licensed Music Pieces and license details".
License ID	DL-meb-yfsc90mxpk
License issued at	2017-12-15 02:08:34 CET

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Music Cue Sheet (Appendix 1)

Licensed Music Pieces and license details

Title	License	Details
El Olor De Los Andes 1	Standard	Unlimited use in the Production



EPIDEMIC SOUND MUSIC LICENSE

Standard License

1. Terms and relationship

The terms set forth in this Music License apply to the use of any service or product provided by Epidemic Sound AB (Åsögatan 121, 116 24 Stockholm, Sweden). The Customer's use of any service or product provided by Epidemic Sound is subject to the terms set forth in this Music License and excludes any services provided to the Customer by Epidemic Sound under a separate agreement.

The Customer and Epidemic Sound are hereinafter referred to individually as a Party and jointly the Parties.

2. Accepting the terms

In order to use any service provided by Epidemic Sound, Customer must accept the terms stated below.

3. License grant and restrictions

3.1 Subject to the terms and conditions of this Agreement, Epidemic Sound hereby grants to the Customer the right to access the music catalogue, to **make copies** of the Music Pieces and **synchronize** them in the Customer Production as set out in and in accordance with the Music Cue Sheet attached hereto as Appendix 1 (the "**Music Cue Sheet**").

3.2 The Customer's right to use and synchronize of the Music Pieces as stated in Section 3.1 above, shall have the following restrictions.

- (i) Use is NOT permitted in theme songs for programs ("vignettes").
- (ii) Use is NOT permitted in corporate sound logos and/or channel identification material.
- (iii) The Customer may NOT use the Music Pieces in advertisements/commercials to be broadcast/published within advertising space via

any media or platform.

(iv) The Customer may NOT use the Music Pieces in feature films or in trailers promoting feature films.

(v) The Customer may NOT distribute or sell the Music Pieces separately or in whole as stand-alone files.

(vi) This Music License only grants to the Customer, the right to use the Music Pieces in the Customer Production (hence one (1), single production) stated in the Music Cue Sheet. Usage of the Music Pieces in any other production shall be subject to a separate music license issued by Epidemic Sound.

3.3 Epidemic Sound grants to the Customer a perpetual and world-wide right to **broadcast and exploit** the Customer Production stated in the Music Cue Sheet including the Music Pieces, on all platforms and all media whether now known or hereafter invented, provided that the Customer Production is synchronized and completed in accordance with the Music Cue Sheet.

3.4 The Customer is entitled to sub-license all rights to broadcast and otherwise exploit the completed Customer Production in accordance with Section 3.3, for use by a third party.

3.5 The Customer shall be entitled to cut and edit the Music Pieces as required by the Customer for incorporation into the Customer Production.

3.6 All rights and licenses granted hereunder are non-exclusive, non-transferable and non-assignable and may not be sub-licensed other than as expressly permitted under this Agreement. For the avoidance of doubt, any assignment, transfer or secondary exploitation of the Customer Production containing Music Pieces made under this Agreement by the Customer is permitted. The Customer may only use the Music Pieces in accordance with the rights and licenses



EPIDEMIC SOUND MUSIC LICENSE

granted under this Agreement. Any other use than the above constitutes copyright infringement.

4. Ownership and intellectual property rights

4.1 Epidemic Sound warrants that it holds all rights, title and interest in and to the music catalogue and is the sole right holder in respect of the Music Pieces (including without limitation in the copyright in the compositions, the sound recordings and the performing rights in the Music Pieces) and that the exercise by the Customer (and its licensees and assigns) of the rights granted hereunder shall not infringe the copyright of any third party copyright holder.

4.2 The Customer hereby acknowledges that it does not acquire any proprietary rights as a result of this Agreement in relation to any Music Piece. The Music Pieces are the sole property of Epidemic Sound.

5. Epidemic Sound producers and third parties

5.1 Epidemic Sound is responsible for ensuring that none of its composers, musicians or producers are members of any collecting society.

5.2 Epidemic Sound reserves the right to receive remuneration from third parties when the Music Pieces are made available to the public through any Customer Productions pursuant to arrangements between Epidemic Sound and those third parties. For the sake of clarity, the Customer's own licensees and assigns (i.e. of the Customer Production) shall not have any liability to pay further remuneration to Epidemic Sound.

6. License fee

In consideration for the rights granted hereunder the Customer shall pay a one-off fee as set out in and in accordance with the invoice submitted to the Customer by Epidemic Sound.

7. Trademarks and credits

7.1 Neither Party is granted any right or interest in or to the trademarks, brands or trade names of the other Party. Neither Party may use the other Party's trademarks, brands or trade names without the prior written consent of the other Party.

7.2 The Customer shall ensure that Epidemic Sound's name is displayed and credited in conjunction with the display of the Customer Production containing the Music Pieces, when possible. Credits substantially similar in form and substance to the following are acceptable:

**Production music courtesy of
www.epidemicsound.com**

The above credit shall, where technically feasible, be displayed as a hyperlink.

8. Liability

8.1 Unless expressly otherwise set forth in this Agreement and subject to the liability limitations set forth below, each of the Parties shall be liable for any direct damages incurred by the non-breaching Party as a result of the breaching Party's breach and/or failure to perform its obligations under this Agreement.

8.2 Except as noted below, neither Party shall be liable to the other for any special, indirect, incidental, consequential or exemplary damage, including, but not limited to, lost profits.

8.3 The above limitations of liability shall not apply with respect to damage occasioned by fraud, willful misconduct, or gross negligence of a Party.

8.4 In no case shall a Party, as a consequence of this Section 8, be liable to the other Party for damages that correspond to a higher value than the economic value of this Agreement, i.e. the license fee payable to Epidemic Sound in accordance with Section 6 above.



EPIDEMIC SOUND MUSIC LICENSE

9. Assignment

Neither Party may wholly or partially assign or pledge any of its rights and/or obligations under this Agreement without the other Party's prior written consent save as set out at Paragraph 3.6 above.

10. Amendments

Any amendments to or modifications of this Agreement shall be made in writing and shall be signed by both Parties.

11. Dispute resolution

Any dispute, controversy or claim arising out of or relating to this Agreement or the breach, termination or invalidity thereof shall be finally settled by a public court with the Stockholm District Court as the court of first instance.

Epidemic Sound AB



Receipt / Invoice

Delivery date: 2017-12-15 02:08:34 CET**Payment method: (PayPal) 364HJ85RJR BGL****Price: USD 99.00****VAT: N/A****Total: USD 99.00**

Order information	
Transaction ID / Receipt no.	DL-meb-yfsc90mxpk
Contact person	Nicolas Loza
Contact email	nicolas.loza1@gmail.com
Item	Music license (as described in Appendix 1 of the Epidemic Sound Music License)

Epidemic Sound AB
Åsögatan 121
116 24 Stockholm
Sweden
VAT no. SE556781089901
web: <http://www.epidemicsound.com>

